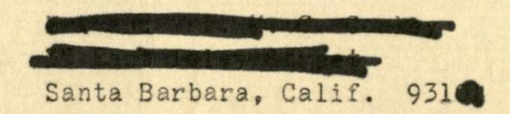
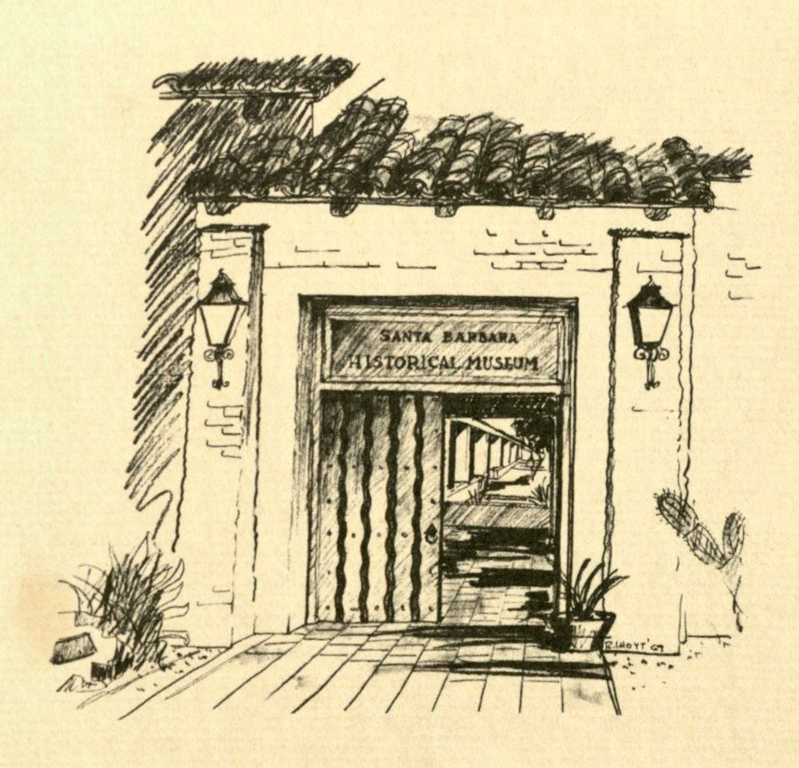
QUARTERLY BULLETIN
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Spring, 1973

THE SANTA BARBARA HISTORICAL SOCIETY

WHAT IT IS — HOW IT OPERATES



The Santa Barbara Historical Society is a non-profit California corporation. It is tax exempt by both the Federal and State Governments, and gifts made to it are not taxable.

TWO MUSEUM COMPLEXES

The Society owns and operates two museum complexes. Its main Museum building is located at 136 East De la Guerra Street at the intersection with Santa Barbara Street in the City of Santa Barbara. In addition to this building, the Society owns two other buildings on property adjacent to the Museum building, the most important of which is the Covarrubias Adobe, built in 1817, and there is also situated on this property another adobe building known as the Historic Adobe. The offices of the Corporation are maintained in the main building, and the Board of Directors meets there for its regular sessions.

MUSEUM BUILT IN 1965

The Society's main building was completed in the year 1965 and houses the Society's museum collections covering the Spanish and Mexican Periods as well as early American Period. It also houses the Society's research library. The Museum at the principal complex is open daily from two to five in the afternoon, with the exception of Mondays. A corps of guides is maintained for the benefit of visitors.

(Continued on Page 20)

The Santa Barbara County Bowl

SOME RECOLLECTIONS

By

Wallace C. Penfield

On a beautiful moonlit night last summer as I sat in the County Bowl listening to a Music Academy symphony, the whole scene was so impressive that it made me feel proud that I had something to do with the creation of this unusual facility and its setting.

It all started in 1935 or thereabouts when I was a County Planner and one of my jobs was designing work projects for construction by the W.P.A. These were depression times and many fine artisans and professional people were out of work and working on W.P.A. was their only source of income. Veteran County Supervisor Sam Stanwood ("Old Sam," as he was affectionately called,) came into my office and in his inimitable drawl said, "I want you to come up and take a look at a piece of property Old Pink Whiskers wants to give us for a place to put on our Fiesta pageant." Old Pink Whiskers" was none other than Mr. George A. Bachelder who had developed the Riviera and who, at that time, was a leader in many cultural activities of Santa Barbara and also active in support of distinctive architecture and other features which have made this area unique.

SAM STANWOOD, PERENNIAL PRESIDENTE

Sam, on the other hand, was the long-time* almost perennial President of Old Spanish Days and had been in charge of the logistics of the Fiesta since its inception. He was a notorious "sandbagger" who used everybody and every facility he could beg or borrow to put on the Fiesta for as little money as possible, and he usually succeeded. City and county personnel and anyone who had a needed skill were drafted by Sam to contribute time and energy and often, money, to work on horse barns, grandstands, floats and the many other necessities of Old Spanish Days. The pageant, which was performed every evening during the Fiesta, was one of his pets and he and Charlie Pressley, the author-producer, director and general impresario, worked together throughout the year to improve the production facilities and to recruit talent. The pageant portrayed some of the historical incidents in the early days of the old pueblo and used local talent for the actors, the music and staging.

I had never met Mr. Bachelder, but Sam gave me a briefing. He said, "Now you gotta be careful with this fella. He wants things his way

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*1927-1947



Jovial Sam Stanwood, perennial Presidente of Old Spanish Days.



Charles E. Pressley, first El Presidents of Fiesta.

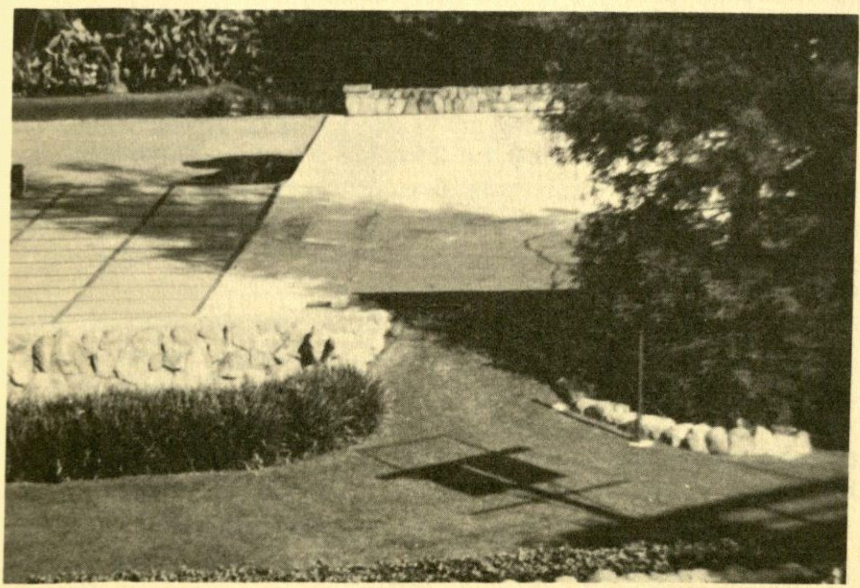
and if you cross him, he's hard to handle. The last time I got into a little jam with him, he threatened to have a heart attack and I don't want to give anybody any heart attack so you better lay low and let me do the talking." Sam was right, Mr. Bachelder was a very positive gent. They took me to a little canyon at the end of Anapamu Street and showed me the site of a proposed amphitheatre and told me how they envisioned it. This was to build an earth-fill dam across the canyon and have seating on one side facing a stage. It would require a huge fill and would have made access unbelievably difficult. I took a second look at the canyon and found that one side was shaped in the form of a natural bowl which faced the east and which could very easily be tiered off into seat rows somewhat similar to the layout of the Hollywood Bowl. I called their attention to this feature and pointed out the fact that the earthwork required for their plan would be excessive and would damage the appearance of the canyon beyond repair. Sam, who needed projects requiring heavy grading and earthwork using unskilled labor, was torn between this requirement and his innate love of the natural landscape. When I explained that this bowl could be landscaped with native shrubs and would save existing oak trees and hillside growth, the plan for the most natural solution won his vote and that of Mr. Bachelder also — no heart attack either!

Charlie Pressley quickly saw the advantages of the new site, especially when it was indicated that he would be able to install his famous revolving stage on the site. This revolving stage was used for quick changes of scene. Pressley claimed it was his own invention and he had applied for a patent on it. Although it was well known that revolving stages had been used for

generations, Charlie, being a good showman, glamorized the pageant by advertising that it was produced on the world's first revolving stage.

A trip to Los Angeles to look at details of some outdoor theatres in that area came next. Our first stop was Santa Monica and Sam drove us down in his car — a huge Studebaker. I sat in the back seat and Sam and Charlie sat in front. I'm sure that anyone who ever had Sam as a chauffeur has never forgotten it. I finally concluded by the time we had reached the Rincon that, if my time had come, I would have to accept the fact. There was nothing I could do by pushing harder on the front seat with my feet — Sam had the brake pedal and the accelerator! After about 40 close shaves with oncoming cars and what seemed eons of time, we pulled into Santa Monica. After each near miss, Sam would say, "What's the matter with that bird? Didn't he see me?" But when he tried to pass around the left side of a street car, Pressley and I finally yelled loudly in unison and barely stopped him from taking on another oncoming street car. We were both nervous wrecks, but this lapse into backseat driving was simply unavoidable!

In the design of the bowl Sam set down ironclad, but simple, specifications with two major objectives. First, the bowl must be built to serve the Fiesta with proper display features for the beautiful Palomino and Camarillo Arabian horses, and second, the revolving stage must be included to



The County Bowl in 1973 looking toward the stage, showing the ramp providing access from the lawn between the box seat section and the orchestra pit.

accommodate Charlie Pressley's pageants. So a path was built from the top of the east side of the canyon to allow the torchlight procession of horses to wind slowly down the hill onto the stage — truly an unforgettable sight. The stage was huge to accommodate the revolving section and a grassy space provided between the audience and the stage for exhibitions of horsemanship. The horses could have easy access to the stage from here by means of ramps.

Because the canyon was narrow and deep at this point, it had to be filled and a drain provided to carry off the natural runoff under the stage. (More about this later.) The seating capacity was set at 3,500* people and arranged in a flat semi-circle on the side hill. Support for the stage was provided by footings and posts placed on the fill and by a huge concrete beam holding up the south end of the stage. This area under the stage was used as space for dressing rooms. Unfortunately we could not convince Sam to use new columns to support the stage and dig down to solid ground for the footings. He insisted on using old posts which had been used at the high school stadium and these footings were placed on the poorly compacted fill.

BOWL BUILT BY W.P.A. LABOR

The whole project was built by labor furnished by the W.P.A. During the depression days, many skilled stonemasons, carpenters, electricians, plumbers and other artisans were available to create the natural stone finish and other construction work that was necessary for the stage, dressing rooms, and seating. Cecil Lambert, the County Road foreman was the Superintendent, but Old Sam was on the job every day to interject his ideas and changes — sometimes good, but sometimes not so good, especially when he would cut corners to save material (which was paid for by the County, not the W.P.A.). Carol Smith who drafted most of the plans for the bowl remembers that we had more revision sheets than working drawings in the end. Sam believed plans were a necessary evil.

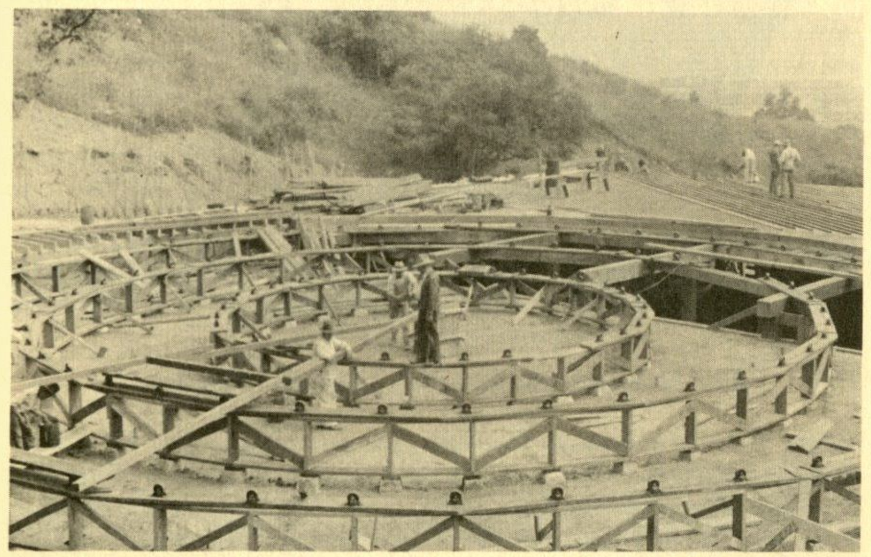
Because of the canyon location, the one design problem that could never really be licked was that of audience access to the bowl and parking. We always had to take solace in the fact that this same problem was never solved properly at the Hollywood Bowl either; additional parking space was carved out of the hillside below Alameda Padre Serra and above the bowl, but it is still a tough climb one way.

LIGHTING WAS A MAJOR PROBLEM

A very complicated system was necessary to provide adequate stage lighting. The control room was finally placed in a booth under the first row of boxes. Stanwood nearly drove my field engineer (Sam Ullman)

Present capacity 3,800 plus space on lawn for 500 additional chairs

nuts by vacillating between this location and another suggestion to place it halfway up. Ullman and I wanted it on the ground location, but knowing Sam Stanwood, I pretended I wanted it above. Sure enough, he decided against me and I got my way! We were fortunate to have Johnny Gotschall, an experienced theatre electrician to design the switchboard and electrical systems which were extremely complicated. The revolving stage was also electrically driven for the first time. Formerly when located in the high school stadium, it was a ten manpower push job.



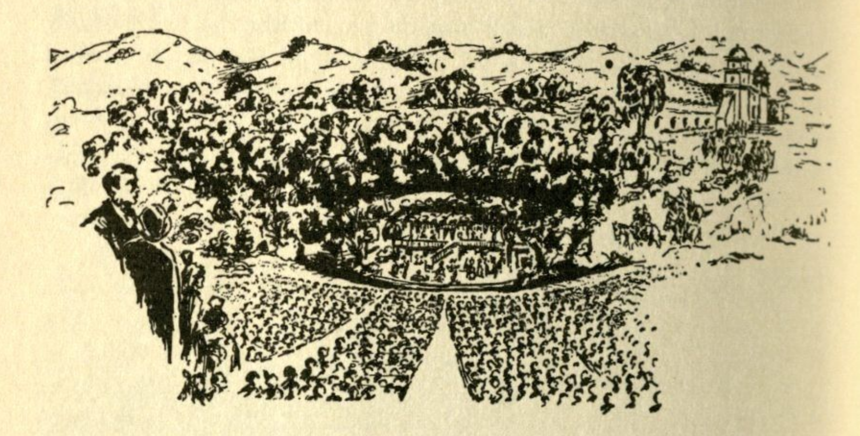
Preparing the forms for the revolving stage designed by Pressley.

As the work progressed, a landscape plan was prepared to cover some of the raw banks and fills caused by construction. I used native plants exclusively for this purpose and worked with two leading native plant authorities, Maunsell Van Rensslaer of the Santa Barbara Botanic Garden and Theodore Payne a leader in this field from Los Angeles.

At this time also, we had recommendations on the acoustic problems of the bowl from Leopold Stowkowski, a resident of Montecito at the time. Of course, he could think only of a symphony concert and recommended a great shell as in the Hollywood Bowl, but Charlie Pressley's pageants won out and it was never built.

THE END OF REVOLVING STAGE

Then a year or two after the bowl was completed, Santa Barbara received one of its characteristic sky-dropping storms. The little creek in the bowl canyon became a torrent and the drain inlet was plugged with debris,



HISTORICAL DRAMA

Nacimiento de Santa Barbara

(BIRTH OF SANTA BARBARA)

First Fiesta program following completion of the Bowl.

causing flooding underneath the stage. The poorly compacted fill and the rickety foundations of the revolving stage reacted in natural fashion and the whole underside settled into a crazy house of weird angles and sunken floors. Old Sam, however was his usual straight-forward, honest self and said, "It's my fault, don't blame anybody else. Just get it fixed."

So we replaced the foundations with reinforced concrete and replaced the whole stage, straightened up the dressing rooms, but ended the career of the revolving stage.

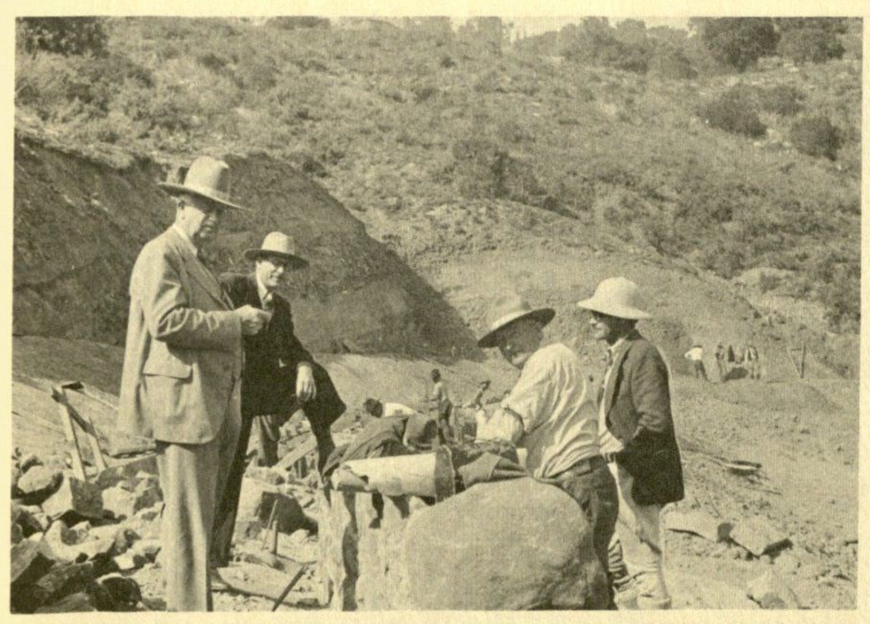
Since that time, there have been many programs of varied types. Grand opera, ballet, recitals, symphonies, plays, school ceremonies, pageants — some successes and others not. Most people think the struggle to get there is worth it if the weather and show are good.

A few years ago the Board of Supervisors turned the operation of the Bowl over to Old Spanish Days whose headquarters office is located on Milpas Street at the Bowl entrance. It is used for special productions year 'round, but chiefly for the annual Fiesta programs held each August. Among the shows which have been featured in recent years were: Rosita, written by Francis Price; Serenata; Rio Rita; Anita; Song of the Bells, presented by Leo Carrillo; Oklahoma; Ole, Don Jose Lobero's Dream; Estrella de Noche; Annie Get Your Gun, with Pamela Britton's Royal Rancho, a pageant

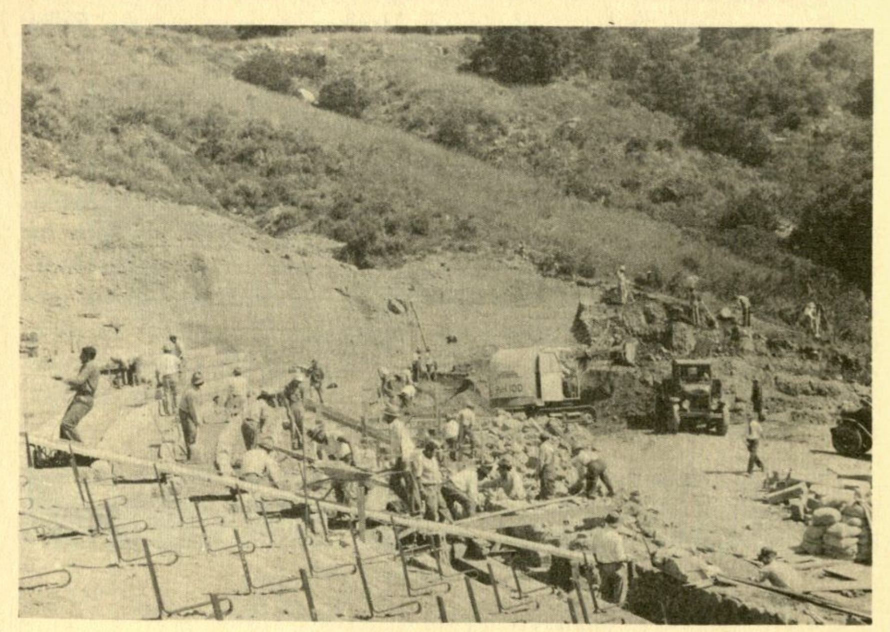
produced and directed by the late Dr. Frank Fowler, adapted from the book of the same name; Ballet Folklorico de Mexico; Antonio and the Ballet Madrid (from Spain); Yama Sumac (from Peru); Fiesta Mexicana; Jose Greco (from Spain); Bayanahan Philippine Dancers, Amelia Hernandez; Antonio de Marco, Pedro Marco, and Henry Darrow; Sergio Mendes, Carlo Montoya and Jose Feliciano.

There have also been many concerts and recitals, notably the San Francisco Pops Orchestra with Arthur Fiedler, and special programs by the Music Academy of the West. Several of the Fiesta shows were written, produced and directed by Henry Resse; Nacimento de Santa Barbara was produced by Charles Pressley who was responsible for most of the early Fiesta shows, some with the able assistance of the late Robert Phelan, famous motion picture cameraman affiliated with the Flying A company, pioneer Santa Barbara movie corporation of the 1900's.

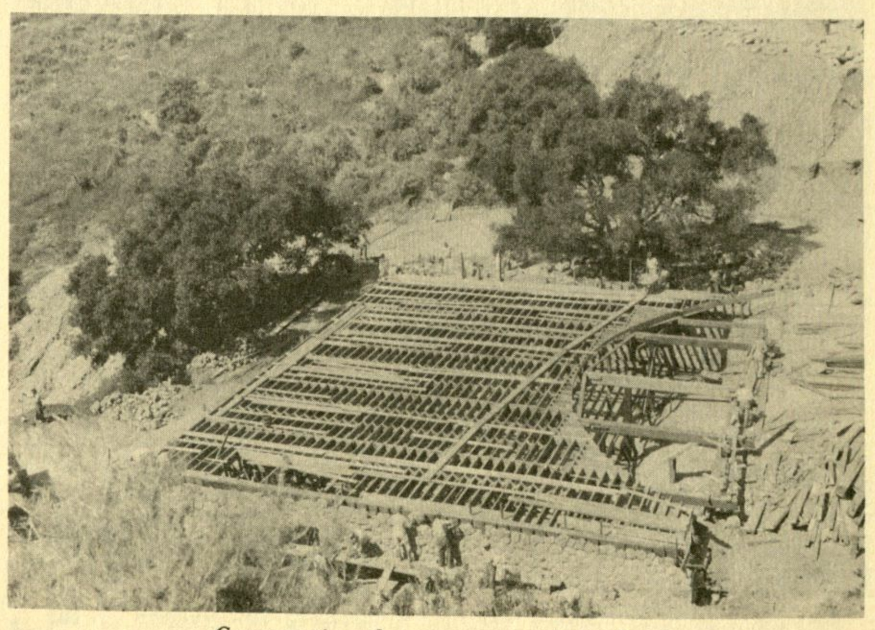
The Supervisors have had many arguments as to the value of the Bowl from a bugetary point of view, but so far the Bowl has won. Naturally, being prejudiced, I hope it keeps on winning.



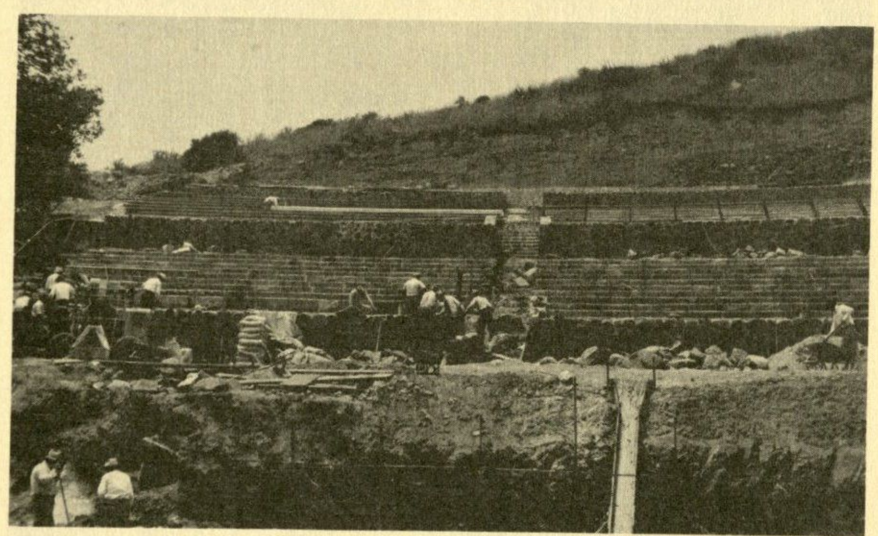
Sam Stanwood and Charles Pressley supervising construction of the Bowl in 1935.



Building the lower section of "the bleachers."



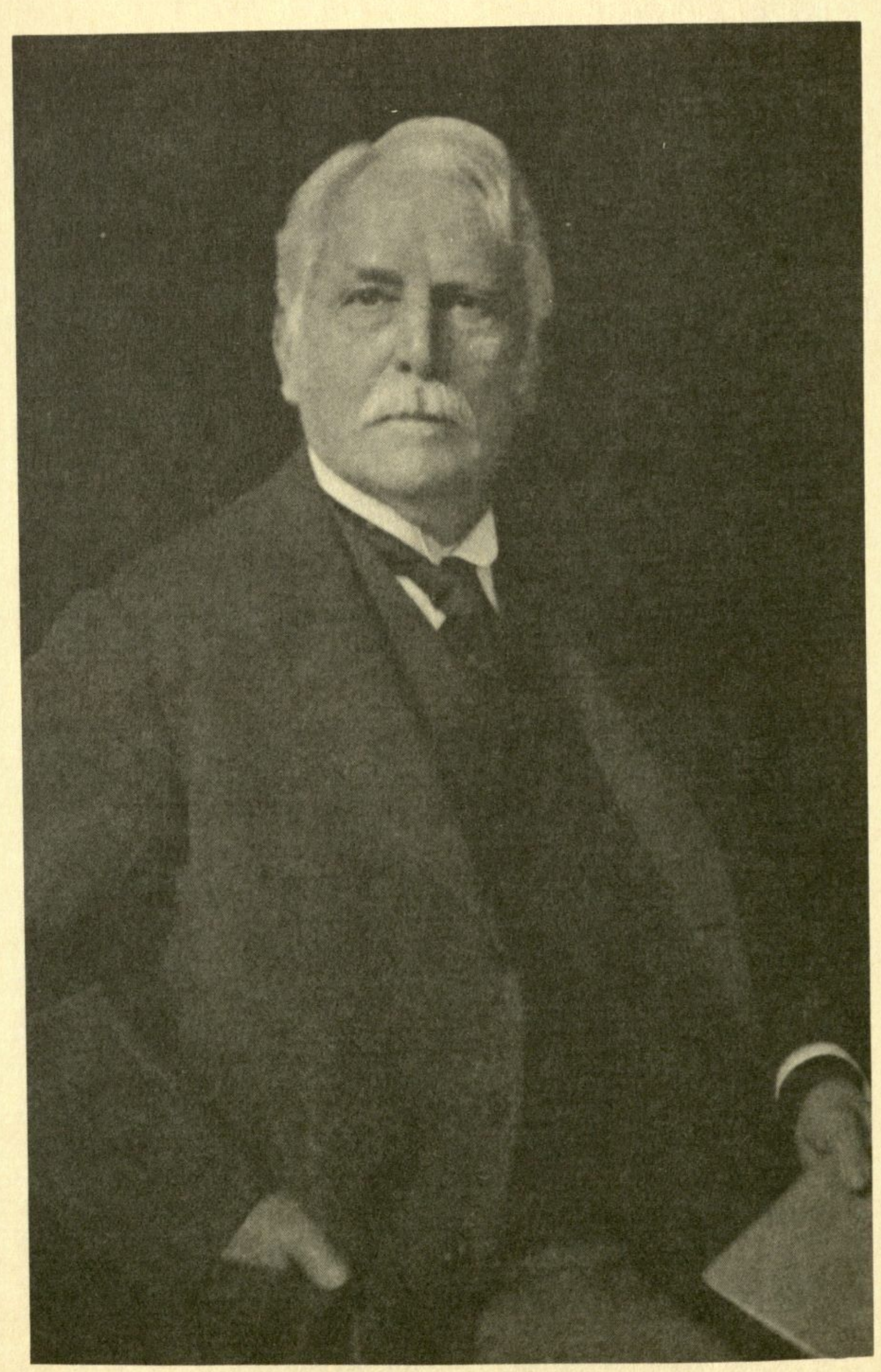
Constructing the stage area of the Bowl.



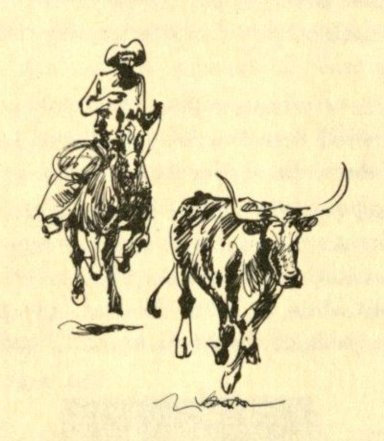
W.P.A. workers building the County Bowl in 1935.



Nacimiento de Santa Barbara (Birth of Santa Barbara). First performance on new stage, County Bowl. Written and directed by Charles E. Pressley.



Francis Edward Bliss.



EDWARD BOREIN'S BEST PATRON

By Patrick Mahony

"I have never practiced drawing from any human nude models at all. The naked horse has always been my model!," said Edward Borein to my stepfather, Mr. Francis Edward Bliss, on one of their many meetings between 1924 and 1930. And the now famous artist went on to say that he had never enjoyed what in Europe would be counted as a formal artistic education. In fact, he insisted, that his earliest models were scenes of English magazines as they then flourished in his youth.

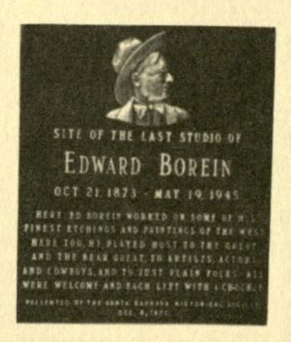
From being Ed Borein's first large purchaser, the friendship burgeoned, and Borein recognized in Mr. Bliss a true connoisseur of art with a definite knowledge of its many technical facets. How well I recall that my stepfather would tell us after these meetings of the periods Borein had spent in the great open spaces of the West, where he worked on isolated ranches and even lived with Indian tribes briefly. In this way he was able to study at first hand these mounted herdsmen we call cowboys, whose job it is to keep the cattle together, guide them to pasture, keep them separate from other droves, and finally to brand them at the proper seasons when they are ready for slaughter.

Not many artists of Borein's calibre have been able to study this life of the frontiersmen at first hand, with cattle roaming without fences or roads and with only scattered places for water or shelter. Here Borein could ride forth into landscapes that cried for portrayal, and very early he felt a sympathy for this dramatic form of employment which he was able to freeze into his etchings and paintings and which may well be the reason for their permanent value. He certainly seized the bloom and tone of it all and cap-

tured its most unspoiled effects. Like his predecessor, Frederic Remington, his work is a true documentary of a life on the range which has almost passed away.

My stepfather was a seasoned print collector and owned the largest collection of the renowned French etcher, Alphonse Legros, as well as very valuable examples of the work of Manet and Zorn.

Mr. Bliss stumbled onto the idea of collecting Borein in a curious way. Doubtless he would have come across it at some time or other, but he had been in Santa Barbara only a few months after arriving from London with my mother and the rest of us, in 1924. He was busy preparing some of his prints to hang on the walls of the home he had bought in Montecito, and



Bronze plaque presented by the Santa Barbara Historical Society, December 4, 1970, marking the entrance to the former studio of Edward Borein in El Paseo's Street in Spain.

while at a local frame shop he happened to catch sight of an odd Borein etching on the counter awaiting framing. At once he was struck by the aliveness of the cowboy astride the horse, the swift sense of movement. Even the stance of the rider seemingly conveyed his attitude to this strange form of employment, as he held his lasso at the ready in order to capture his prey.

Without much delay Mr. Bliss trod the flagstones of the Street in Spain at Paseo de la Guerra and entered Ed Borein's studio. On this occasion he made his first purchase of a small print which cost him twenty dollars. The next visit he bought five, later five more, and so on. My stepfather was enchanted with Borein as a talker and early in the friendship I recall Mr. Bliss quoting his words about modern art. Ed Borein loudly approved the dictum of the great American critic, H. L. Mencken, that any idiot who dons a smock and holds a palette can call himself an artist! In other words, the harder a picture is to understand the easier it was to essay. "What is easy on the eye," said Borein, "has been arduous workmanship."

However, my stepfather hastened to add that he found Borein not cursed by that introspective temperament which, coiling within itself, spews jealous hatred on other artists more successful. Some years later I got to know Ed Borein slightly when I was selling Ford cars at the E. M. Fillmore agency on East Victoria Street, and Ed owned a Model A. I can see him now chugging into the garage for a servicing and I noted a "ready for anything" look in his eyes, eyes that exhaled a lively curiosity. He struck me as a man sensitive to the wonder of life but not very troubled by its mystery. I felt that his nature was probably rather primitive, making for a man of strong passions which he managed to keep in control by the discipline of his art. I remember that he used emphasis rather freely, especially when his Ford car was not acting well!

Among other significant remarks my stepfather repeated to my mother and myself was the startling fact that Borein found he could tell the time of day from a horse's coat just by observing the reflection of light upon it. One obtained the impression, added my stepfather, that animals meant more to him than people and not even his valued friendship with Will Rogers was as important in his memory as the scenes of the Wild West he could conjure up in his mind's eye.

WILL ROGERS PUBLICIZED BOREIN'S ETCHINGS

Even with the flood of publicity which Will Rogers bestowed upon him whenever he wisely could, Borein never achieved his proper fame, and his great talents were certainly unrecognized locally save for my stepfather and a few, a very few others who bought his work sparingly. He would attend his studio in El Paseo every weekday, selling a print now and then to tourists and other casuals. According to Mr. Bliss, Borein paid little attention to the subject which obsesses ninety-nine percent of Americans — profit. He never tried to press his sales, never bargained. Mr. Bliss always paid his price but if a bargainer tried he would knock off a few dollars from the asking price.

Finally Mr. Bliss owned well over two hundred of Borein's finest work, all in their first states. He was a trained collector and knew the value of the varying states of an artist's work. The Bliss Collection of Borein was surely the largest and the finest in the world. It ought to have been left to a Museum with a special room for its permanent housing and I daresay my stepfather had this in mind, as he left his Legros Collection to the Boston Museum, who is the pious warden of it.

However, under Mr. Bliss' will (he died in 1930) my stepbrothers Howard and Arthur Bliss, received the Borein Collection and after some years of probate the Collection was finally shipped to my stepbrothers in London. They put it on consignment with Messers Colnagi, the leading print dealers, but after several years not one had been sold. My advice was sought and I offered to see what I could do in Santa Barbara, where Borein might have a market. This was in 1946 and it must be remembered that Borein's death had recently taken place and the interest in his work was almost nil. Who could have foreseen that the illustrated book on his work by Selden Spaulding a few years later would begin the escalation in his prices to their present astronomical value? Haven't we all owned stocks and sold them short?

L.A. DEALER OFFERS $8.00 EACH FOR ETCHINGS

I regret that the Bliss Collection of Borein was sold short, very short. My stepbrothers transhipped the Collection to me in Santa Barbara and I, an utter amateur in art, put out feelers. No interest whatever locally, and finally I was put in touch with a firm of rare book dealers named Bennett and Marshall in Los Angeles who agreed to take the entire lot on consignment at a net of $8.00 (eight dollars) each to the Bliss brothers. They were sold over a period of several years and Mr. de Silva, the art expert who specializes in Boreins, tells me that today they would be worth well over one hundred thousand dollars total, not including the paintings by Borein which my sister Enud Bliss Morris inherited. (My stepfather's printed Catalog of his Collection of Boreins sells for fifty dollars now. I once had two copies in my Montecito home which were lifted by disingenuous but knowing occupants.)

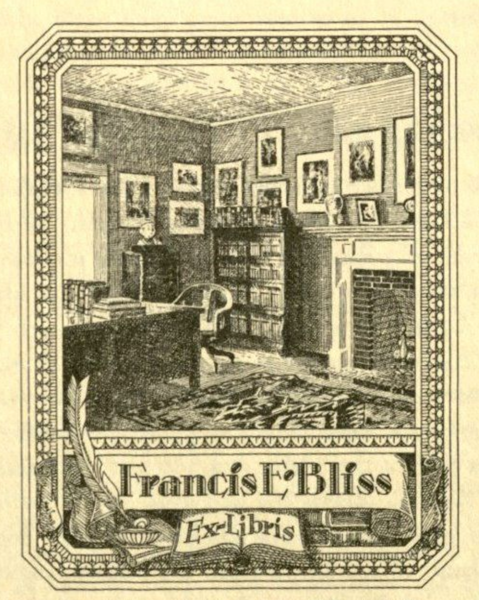
BLISS BACKGROUND

A few words about Francis Edward Bliss. He was born in New York in 1847 and was chosen by John D. Rockefeller to head the Anglo-American Oil Company in London. He retired at an early age and took to print collecting. A man of wide culture and disarming personal charm, he was a keen student of art. "To truly appreciate artistic merit," he once said to me, "one must first understand the main purpose of the artist. One must follow his ideals by studying his thoughts and inspirations. One does this by careful appreciation of his finished works."

After he lost his first wife he lived for many years in his London mansion, wrapped up in his art collections and bringing up his motherless sons. Then, in 1919 he married my mother who was widowed in 1914 and he decided he wished to pass his last years in his own country. He was Anglocized after his long residence abroad but he was also at heart a good American and had served in his youth in the American Forces.

In Santa Barbara, which he chose for his last residence, he took a keen interest in the active artistic life. He staged several exhibits of his Legros etchings at the gallery sponsored by the Art League at 15 E. De la Guerra Street. On November 7th to November 19th, 1926 he put on an exhibit of some of his colored woodcuts and etchings. To increase its attractions, he employed the famed Santa Barbara artist, Mr. Frank Morley Fletcher, to give talks respecting the different processes of the works on view.

In person Mr. Bliss was witty, urbane, and attractive. But out of deference to my mother, who was a shy, retiring Englishwoman (who disliked socializing), he lived in Santa Barbara more retired than he would have wished. I was often amazed at the way in which he would retire to the world of his etchings and lose himself. "My art collections cannot talk back to me the way you do," he once quipped, after I had been rather cheeky, as boys are apt to be. He remained to the end worthy of that admiration from all who were related to him or came into contact with him — courteous and kind, and a gentleman of the old school.



Bliss Bookplate designed by Edward Borein.

THE USES OF HISTORY

By John W. Snyder

Executive Vice-Chancellor, U.C.S.B.

(From a lecture given at the Historical Society in 1972)

The use of history which perhaps has been with us longest is antiquarianism. I define this as the simple desire to know the most possible about a given period in the past, which at times appears to disguise only thinly, a genuine desire to have lived then instead of now. Sympathetic at least to the notion that no matter how difficult life may have been on the frontier, the Middle Ages or during the Roman Empire, one now knows how it all came out; a point about which we cannot be so sure of our own times. Yet, I am reminded of a gathering of some of the world's best-known historians where at lunch the topic came up concerning what period each would best liked to have personally enjoyed. The Medievalist chose Rome, the Roman historian chose early modern Europe, the Greek expert chose the ante-bellum U.S., and so it went with no one choosing the period about which he knew the most. About that period each knew that life had been difficult not only in matters of comfort and safety but in matters of morality and personal satisfaction.

LIBERTY HARD WON — EASILY LOST

A second use of history is in the study of the traditions on which and by which our land came into its freedoms and assets. To know the popular liberty was the result of a long and arduous process involving Greek political ideals, the governments of western Europe, King John and Magna Carta, the British Corn Laws, the political philosophies of such people as Locke and the Colonial American statesmen is, among other things, to understand how hard won and how easily lost is the liberty we now enjoy. Such lines of thought have generally been taught as guideposts to the young and they have succeeded as such to the degree they made it quite clear in the process that liberty must be both understood and exercised to be retained. But the understanding has given rise to other questions as well: how can we understand history without taking into account the widest possible view of what actually happened — in Ranke's words, *wie es eigentlich gewesen?*

But among the possible consequences of such an approach to the total history is the further discovery that history teaches more than the traditions of liberty, that it also offers reasons and examples of the problems of statehood which we appear to ignore to the peril of being forced to repeat the mistakes; that is, in the old adage that people who cannot learn from history are forced to repeat it. A case in point might be, to choose from my own field, ancient history, the fact that the Roman state only gradually learned that even without formal alliances it could not avoid gathering around it a number of satellite states whose futures and security depended upon Roman action. Resentment and machinations followed as spring does winter, much to the complications of Roman foreign policy. A second example might be the high dudgeon with which some Roman writers viewed the minting of coins that were silver on the outside only, copper in the center — plus the fact that during the entire period from Augustus to Diocletian the convertibility of such coinage to gold varied only from 72 to 96 per pound, a commentary on the relationship of gold to inflation which has seemed to escape our ability to emulate.

TOTAL HISTORY IMPORTANT

Total history has given rise to yet another form of the uses of the field, in the fairly recent phenomenon of revisionism. Some of this has been needed, for the American Indians, Blacks and Chicanos, and women, and international relations and dollar diplomacy, etc., have not been adequately covered, or even fairly when they were mentioned, in many of the histories being written a decade or so ago. Some revisionism, of course, fails of objectivity and when it does, it appears to me to fail of being total history if I may simply add the qualification that total history is the best possible coverage of all the information available, not the same degree of penetration of the past we now can make of the present with quantitative analysis and other recent skills. The fact, however, is that we do need to look at ourselves in candor or history's relentless adage will force us also to repeat its trials. This is not say, of course, that we cannot also look at our assets and our strengths, a message which seems lately to have been lost in the wails of *mea culpa.*

Finally, I should mention something that most self-respecting historians still avoid like the plague, futurism. It is nevertheless a use of history since it claims to use the past with which to predict the future, its special forte the notion of being able to include in appropriate computer programs the widest possible coverage of current and recent events. From that, the allegation goes, the future can be predicted just as the weather is predicted from collating millions of isolated facts. The historian in me wishes to observe

that the outcomes of such computer studies appear to work much better in regard to studies of energy production, resource depletion and pollution than they do with the more imponderable factors of attitude, perception, hidden agenda and personally deferred goals though in defense of such views it should be mentioned that simulation in voter behavior has greatly sharpened political predictions in recent years. The techniques used are very much the same.

However, one needs no computer to realize, from history, that times of stress under popularist governments have occasionally produced tyranny; that formal organization which hides real lines of power in society has produced rebellion; that those who have large amounts of this world's goods have been interested in retaining them; that the resilience of the human spirit has not been known to end; that wars are often harder on the victor than on the vanquished provided he just survives. Our rather persistent problem, then, is not whether history has uses by whether it will be used by a sufficiently wide section of the public to affect government.



Interior of Edward Borein's House

SAVE-THE-CARRIAGE-HOUSE-FUND

The following is an excerpt from a letter mailed to members of the Historical Society in February. It was signed by Mrs. William B. Azbell, Chairman of the Save-the-Carriage-House-Fund. We think it speaks for itself.

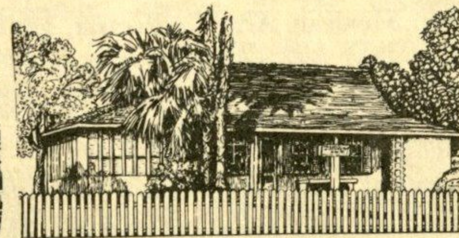
We feel sure you are familiar with the two historic houses pictured here. Situated near the heart of our city, the Fernald House and the Trussell-Winchester Adobe are open for public viewing each Sunday afternoon from 2:00 to 4:00 p.m. Adjacent to the Adobe, and completing this attractive complex, is an auxiliary building. Referred to by some as the "barn," by others as the "carriage house." Over one hundred years old, it adds in an important way to the depiction of the life-style, charm and spirit of that early period in Santa Barbara.

Unfortunately, the carriage house is desperately in need of repair. Detailed plans for a complete renovation have been prepared and are currently on display in the office of the Museum. Meanwhile, the Women's Projects Committee has agreed to undertake the implementation of these plans by forming a SAVE-THE-CARRIAGE-HOUSE-FUND.

We have enthusiastically made the decision to preserve, rather than destroy. It is our hope that you will want to particiapte by contributing as generously as possible. Donations are tax-deductible and may be made payable to the Women's Projects Committee. Perhaps this very important restoration will help to reverse the current trend toward destruction of our early architecture and will pass on to future generations a continuing heritage.



Fernald House



Trussell-Winchester Adobe

SANTA BARBARA HISTORICAL SOCIETY

(Continued from inside front cover)



second museum complex located on its property at 412-414 West Montecito Street is also operated by the Society. There are two buildings located on this property, namely, a small building known as the Trussell-Winchester Adobe and a larger Victorian type dwelling designated as the Fernald House. The Fernald House and the Trussell-Winchester Adobe are open to the public every Sunday from 1:30 to 4:30 p.m.

The Society operates an extensive program for its membership and likewise for the public. Special tours for groups are arranged for throughout the year, and lectures are presented both as individual events and in series. These lectures are designed to cover historic subjects within the purview of the Society's general program. In conjunction with other organizations and the City and County Schools specially conducted instructional tours are planned each year.

REFERENCE LIBRARY

The Society's Collections cover a wide range of historic material: books, diaries, documents, letters of important personalities, pamphlets, maps, artifacts, furniture, costumes, silver, etchings, lithographs, paintings, old invoices, theatre programs, and other ephemera. The reference library and archives of the library are open to scholars, university students, and other qualified persons. The library at the present time includes microfilms, in Spanish and translation, of all land grants of Spanish and Mexican Alta California; genealogical records of 287 families who arrived in California before 1800; the microfilms of Don Jose De la Guerra's voluminous correspondence, as well as many original letters and papers; Commandante Felipe de Goycoechea's official papers, revealing early history of the Royal Presidio, and his plans and specifications used in the building of this military establishment in 1788.

COVARRUBIAS MANUSCRIPTS

Many of Jose Maria Covarrubias' original manuscripts and documents are owned by the Society. Mention should also be made of the imprints by California's first printer, Augustin V. Zamorano of Monterey; of Mariano Chico's first proclamation as Governor of California, printed May 3, 1836, which is the only imprint of the issue known to exist; imprints by Santiago Aguilar, California's second earliest printer; of Castro's Decretos of the Constitutional Congress of the Free Sovereign State of Alta California; Jose Tobar and Pantoja y Arriaga's Geodetic Survey Map of Santa Barbara made on August 2, 1782; Ferdinand Perret's Biblioteca del Arte Hispano-Americano en America y Filipenas, including Alta California, 1769-1850, which records all Spanish-California paintings, mentions and records the work of Leonardo Barbieri, who painted Jose de la Guerra, Joaquin Carrillo, Carlos Antonio Carrillo and Ramona Lorenzana at his studio in the Carrillo Adobe in Santa Barbara in 1850. A number of Barbieri's paintings are on display in our Museum. These, with the signatures of the members of the Constitutional Convention at Monterey are the Society's most valuable papers and historical materials.

ALPHEUS THOMPSON PAPERS

The coming of the American, which began largely during the Mexican Period, is represented in our collection by many letters and papers, notably the collection known as the Alpheus Thompson Papers. These contain much historically important material not elsewhere available, some of it having been used as the basis for "China Trade Days" by Mackenzie Brown. We also have all the papers of Henry P. Lincoln, which deal with the early days of banking in California, papers of the Dibblee family and of Col. William W. Hollister. The Society also has in its archives other papers and documents from early day families.

NOTICIAS, QUARTERLY

The Society publishes a quarterly magazine known as "Noticias" and also has published several important books among them, "Hope Ranch, A Rambling Record" by Harold Chase, and "A Brief Story of Santa Barbara" by Edward Selden Spaulding.

The maintenance of the museum properties and the care of its very valuable historic materials require a sizeable income; and for the purpose of securing this income, the Board of Directors of the Society, or Corporation, has established a Perpetual Trust known as The Santa Barbara Historical Society Endowment Fund.

GIFTS ARE TAX EXEMPT

It is hoped that many persons interested in the Society will make gifts to the Fund or remember the Society in their will. It is important that the assets of the Fund be greatly increased in order to insure an adequate income to enable the Society's management personnel to maintain our properties and carry out a meaningful program.

All gifts made to this Fund are tax exempt and will be added to the principal of the Fund. Only the income will be available to underwrite the operation of the Museum. Gifts or bequests for the Endowment Fund should be made payable as indicated above to The Santa Barbara Historical Society Endowment Fund.

HISTORICAL SOCIETY MEMBERSHIPS

Classes of membership: Benefactor, $5000.00 or more; Life, $1000.00; Patron, $500.00; Fellow, $100.00; Associate, $50.00; Contributing, $25.00; Sustaining, $10.00; Active, $7.50; Student, $5.00.

Contributions to the Society are tax exempt.

Mailing Address:
136 East De la Guerra Street • Santa Barbara, California 93101

NEW MEMBERS

ACTIVE

Mr. Henry Brown
Dr. and Mrs. Roswell Brown
Mrs. Albert J. Clemore
Mrs. P. R. Collins
Mr. Francis E. Gray
Mrs. Walter Harris
Mr. W. E. Johnson
Mr. Victor C. Knowles
Mr. Paul Landell, Jr.
Miss Mercedes Leiva
Mr. and Mrs. Henry Levy, Jr.
Mrs. Alice Dobson Mendenhall
Miss Betty Muneio
Mrs. B. B. O'Brien
Mr. Mel Pierce
Mrs. J. Dudley Thompson
Mrs. Clarence J. Walstead
Mr. Timothy A. Whitehouse

SUSTAINING

Dr. and Mrs. John C. Arguelles
Mr. and Mrs. Loren S. Ayers
Mr. and Mrs. Stephen R. Boyle
Mr. H. R. de la Cuesta Burkhart
Mr. Willard Coe
Mr. and Mrs. Eylar M. Fillmore
Mrs. Doyle E. Hinton
Miss Marjorie S. Howard
Mrs. George K. Jenner
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Mrs. William A. Rennie
Mr. and Mrs. Stanley Tomlinson
Mr. and Mrs. William K. Wittausch

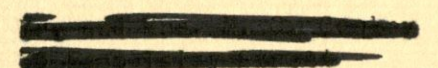
IN MEMORIAM

Mr. Charles Cannon
Mrs. Alfred Clark
Miss Jeanne Fredrick
Mrs. Marie Levy
Mrs. Alwilda Owings
Mrs. Paul Marshall Rea

Picture Credits: All pictures of the building of the Bowl are by Rudolf Ziesenhenne — the two pictures on page 9 and the one on page 18 are from the files of the Santa Barbara Historical Society.

QUARTERLY BULLETIN
OF THE
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Plano

Canal de Santa Barbara

Longitud Occidental del Meridiano de Cadiz

Vol. XIX, No. 2 Summer, 1973



La Purisima Mission

Four Californians inspecting the completed Mission job about 1934: Leo Carrillo, Ed Borein, H. V. Smith, Project Superintendent National Parks Service, and Ed Rowe, Santa Barbara Horticulturist

LA PURISIMA, A LIVING MUSEUM OF SPANISH COLONIAL HISTORY

By

S. Kristina Wilkinson and Michael R. Hardwick

With the National Bicentennial approaching in 1976, perhaps it is fitting for Santa Barbara to focus on her local colonial heritage. The Eastern states have long emphasized their roles in America's beginnings. California has contributed to American heritage through its Spanish cultural traditions. At La Purisima State Historic Park in Lompoc visitors may travel back in time to experience Western colonial beginnings.

La Purisima, Eleventh of the Original Twenty-One California Missions:

La Purisima, founded 1787, was third of three missions established in the area of the Santa Barbara Channel. Its particular purpose was that of insuring safe travel between the missions of the north and those of the south by controlling the Indians of the Channel region. Missions San Buenaventura, 1782, and Santa Barbara, 1786, were the other two of this controlling group. These three missions, as well as the Santa Barbara Presidio, fell in the military district of Santa Barbara. (See map, copy of an 1830 original California map).

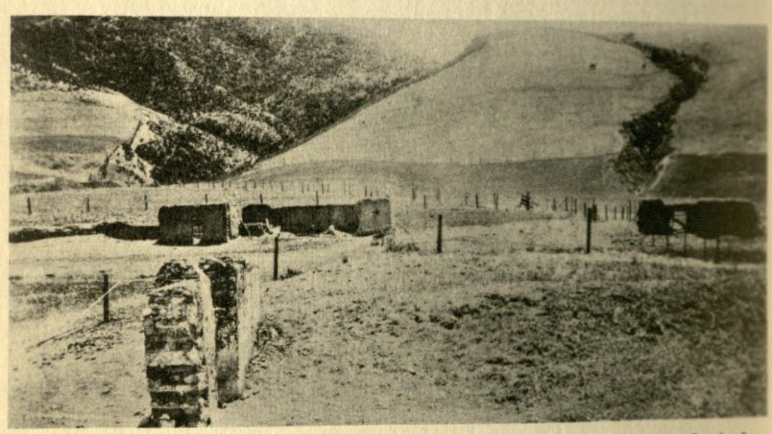
The original La Purisima, now called "Mission Vieja" (old mission) was physically located in the present-day city of Lompoc. By 1804 some 1520 neophyte Indians were associated with the mission. They were practicing agriculture, raising livestock, and were involved in European trades and crafts.

The mission community buildings, originally constructed for defense, had a quadrangular arrangement of buildings much like a typical presidio or fortress. "Mission Vieja" in Lompoc was destroyed by a great Southern California earthquake in 1812. As a result of the earthquake, Indians and missionaries abandoned the original Purisima mission site and relocated

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Front Cover

San Francisco:	*San Francisco, Solano, San Rafael, San Jose, Santa Clara, Santa Cruz.*
Monterey:	*Carmel, San Juan Bautista, Solidad, San Antonio, San Miguel, San Luis Obispo.*
Santa Barbara:	*La Purisima, Santa Ines, San Buenaventura, San Fernando.*
San Diego:	*San Diego, San Luis Rey, San Juan Capistrano, San Gabriel.*



Ruins of the original La Purisima Mission, showing the wide fault opened up by the earthquake of 1812 and forcing the abandonment of the mission.

across the Santa Ynez River on the present location of restored La Purisima State Historic Park. Construction at the second site of La Purisima mission began in 1813 under the direction of Padre Mariano Payeras but without the earlier quadrangular arrangement of buildings. The departure from quadrangular construction at the second site of La Purisima is perhaps explained in part by the experiences of destruction at the earlier site. Mission documents indicate concern that new construction should reflect design more practical to earthquake country.

Under Mariano Playeras, OFM, La Purisma recovered from the devastating effects of a major earthquake. In 1815 Payeras became the fifth president of the California missions. In 1819 he was made Commissary Prefect. This essentially made him both the spiritual and temporal head of the Church in California. Payeras died in 1824 and was buried at La Purisima. After the death of Payeras, Purisima slowly declined in stature as a mission until secularization in 1834. By 1832 only 372 Indians resided at the mission.

After secularization the padres relocated at Santa Inez mission leaving Purisima abandoned except for occasional services. The Catholic church regained title to Purisima in 1874 due to a court case instituted by Bishop Alemany. The mission was not reestablished however, and in 1883 its lands were sold except for the ruined church and cemetery. The Residence building became headquarters for the Rancho La Purisima owners. It was used variously as housing, barn, blacksmith shop, general store, and saloon. A fire finally destroyed part of the building and it was abandoned. Union Oil Company bought the land and in 1905 deeded it to the Landmarks Club* of California on the provision that the club repair the building. When it could not raise the money, title reverted to Union Oil Company. Finally in 1934 the Catholic Church and Union Oil Company gave the land to the County of Santa Barbara. The State and Santa Barbara County bought more land and some 507 acres became La Purisima Historic Monument under the

*Charles F. Lummis, President

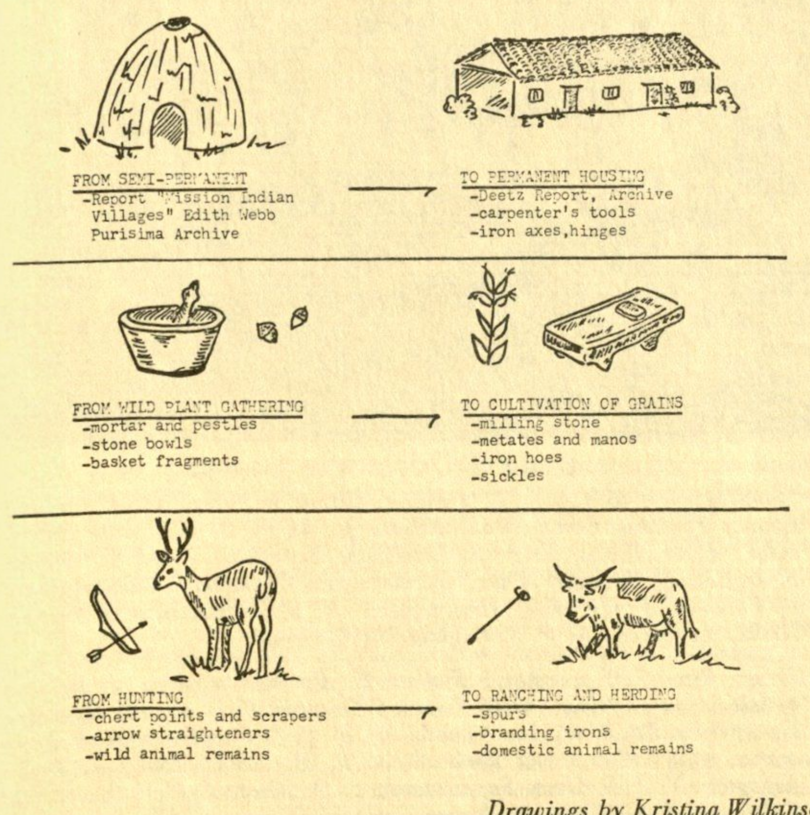
Division of Parks. The National Parks Service established a Civilian Conservation Corps Camp at the site to work on restoration.

Archive Collections and Indian Culture in Transition

La Purisima Archive Collections shed light on the mission and its Indian occupants. From the artifacts we can interpret what activities were taking place. They suggest a transition from a mobile hunting-gathering culture to a sedentary agricultural and ranching society. The new European technology was applied to everything from housing to food production. The introduction of new food stuffs and domestic animals is shown by such artifacts as spurs and bits for horses and metals for grinding newly introduced corn. These artifacts tell the story of a changing life style for the Indians at Purisima under mission influence.

From a Hunting-Gathering Society to An Agricultural Industrial Society

---



Drawings by Kristina Wilkinson

Restoration:

From the beginning of restoration at La Purisima mission, emphasis was put on making every detail as accurate as possible. Numerous archaeological excavations to verify historical records yielded detailed information on which the restoration was based. Artifacts such as iron hinges excavated from the site were reproduced and used in the reconstruction and furnishing of the mission. M. R. Harrington, consultant and curator of the Southwest Museum explains:

"As for the furnishings themselves, the list is based on the Purisima account book, old mission inventories, the artifacts actually found on the site, and to a limited extent only on our knowledge from other sources of the customs of the period. An effort has been made to limit the articles to those used between 1820-1830."



THE MEETING OF AUGUST 8, 1934

Standing (left to right), L. Deming Tilton, Director, Santa Barbara County Planning Commission; Ronald L. Adam, S. B. County Supervisor; E. D. Rowe, N. P. S. Landscape Foreman; Frank E. Dunne, S. B. County Forester; Harry Buckman, Santa Barbara County Board of Forestry; Frederick C. Hageman, N. P. S. Architectural Foreman; Arthur L. Darsie, N. P. S. Engineering Foreman.

Lower Row (left to right): Wallace C. Penfield, author of the lead article in our Spring (1973) issue of Noticias, S. B. County Planning Commission Engineer; Lawrence Libau, N. P. S. Fire Suppression Foreman; Arthur Woodward, Archeologist, L. A. County Museum; H. V. Johnston, N. P. S. Camp Superintendent; Dr. Owen C. Coy, Director of California State Historical Commission and Chairman of Department of History, University of Southern California

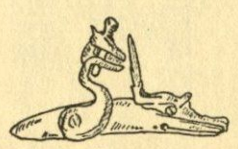
Dr. Harrington was one of a number of dedicated Southern California historians and community leaders who made reconstruction of La Purisima possible.

Artifacts from Blacksmith Shop

We can infer activities from these. Perhaps weapons were being repaired in this structure.



Late 18th century lock
Square jaw on cock and long outside spring pan cover square upper jaw of cock missing.



European — probably
British 1800 - 1820
Found with 6 lead musket balls and an extra lock screw from another lock.



Cocked position
U. S. military flintlock
c1820 (U.S. stamped on in oval)

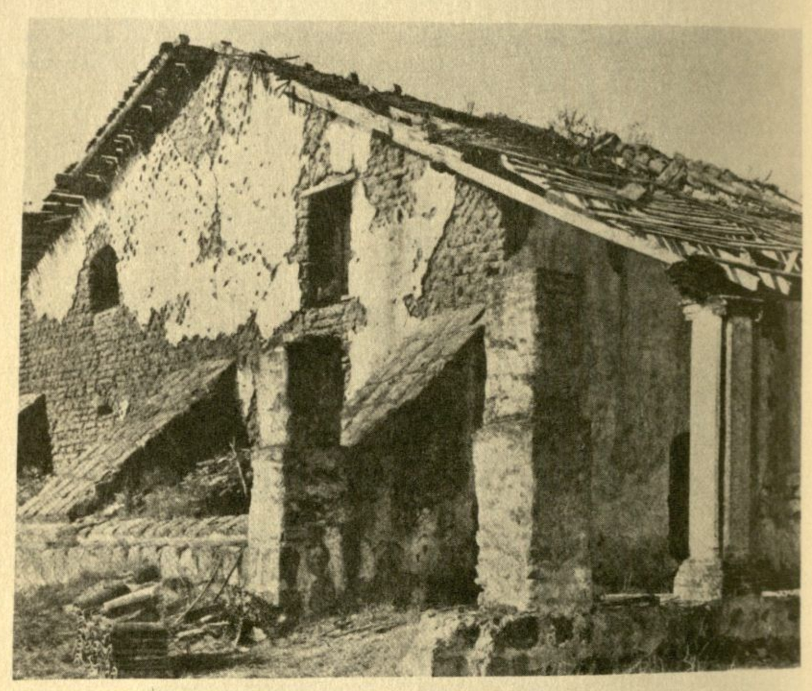


Fired position
European - late 18th century
Flint still in cock.

Drawings by Kristina Wilkinson

Collections and Archives

La Purisima mission has as a part of its interpretive collections several thousand artifacts which were obtained as a result of archaeological excavation. A good documented collection of this sort is essentially an undeveloped interpretive resource. Once these collections were organized into type materials and by location of discovery, it became possible to treat them statistically as a body of information to do specific interpretation concerning early mission history. In essence the collections became a data bank of information reflecting various historical, economic, and social activities at the mission. Further, it is possible to assume that within the mission itself different structures were characterized by certain types of human activity that was perhaps somewhat different between varying structures. For example, the human activity in a blacksmith shop should be somewhat different from the human activity in an Indian residence building. Both artifact and historical records now in La Purisima Archive shed light on these activity areas. Tools, hardware, weapons, transportation items, and utensils are just a few of the categories of artifacts that can help interpret life in colonial days at the mission.



Ruins of La Purisima Mission in 1903

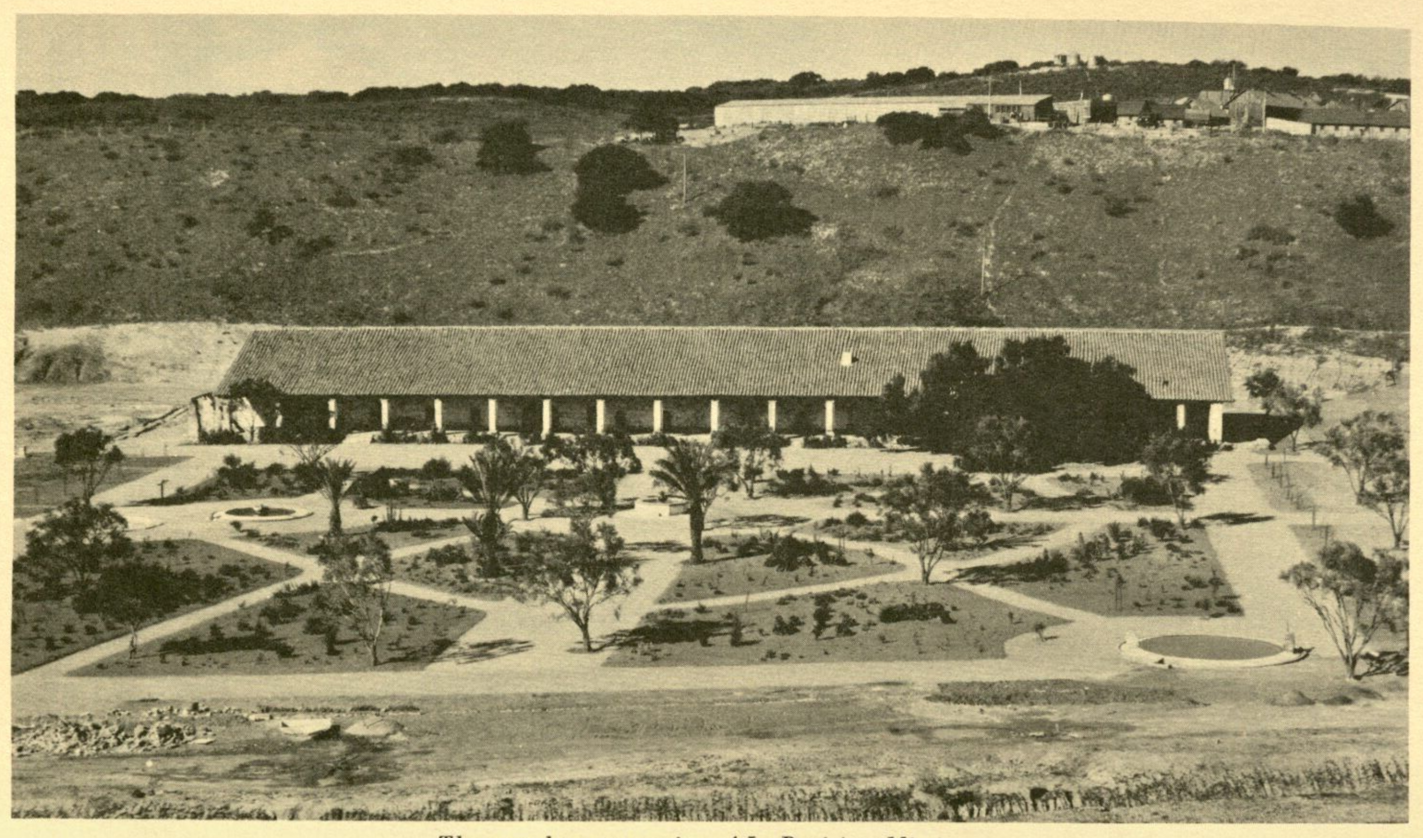
Some results of the above interpretive approach have indicated for example that a higher percentage of tools were found in a proposed blacksmith shop area than in the structure identified as an Indian Barracks. This perhaps reinforces the supposition that the blacksmith shop was really a workshop. Also large number of broken tools found in the blacksmith shop could mean that broken tools were being repaired and/or collected as scrap by blacksmiths. In both the Indian Barracks and the Blacksmith Shop the greater part of tools observed were agricultural as opposed to ranching in nature. The implication here is that the immediate community of the mission was agricultural in nature. Ranching activities probably would have occured at some distance from the mission. Another explanation might be that ranching and agricultural activities required disproportionate quantities of iron. Perhaps more leather, rope and other perishable materials were associated with ranching activities and more iron was associated with agriculture.

La Purisima mission site has also yielded pottery fragments in three major categories. These are Mexican Majolica, Oriental (Cantonese) wares, and English (primarily Leeds and Staffordshires). These pottery materials all date from contemporary time periods in the early nineteenth century. The wares themselves reflect sea trade going on at the mission during this period. The same basic pottery complex with identical patterns have been found at the Santa Barbara Presidio excavations and other Spanish colonial sites in California. Historically foreign influences were increasing in California after the Mexican revolution of 1810. Pottery-sherd analysis is a way of estimating the type and quantity of foreign influence in California at various times.

The living museum concept of La Purisima mission began in an attempt of interested Californians to preserve their cultural heritage. Researching history led to restoration and furnishing of restored buildings authentically. In essence this was in itself living or reliving history. The final product of the above sequence of events leads to interpreting history or condensing it into an understanding of Western American culture.



C.C.C. workers putting the finishing touches on the nearly completed reconstruction job.



The complete restoration of La Purisima Mission

Brief Highlights of Mission La Purisima Concepcion

The original church was built at a site near the foot of the hills at the southern end of the present town of Lompoc in accordance with the plan of Father Junipero Serra who conceived of three missions along the central coast of California (Santa Barbara, La Purisima and Santa Ines). It was dedicated by Father Serra's successor, Fr. President Fermin Lasuen, on December 8, 1787.

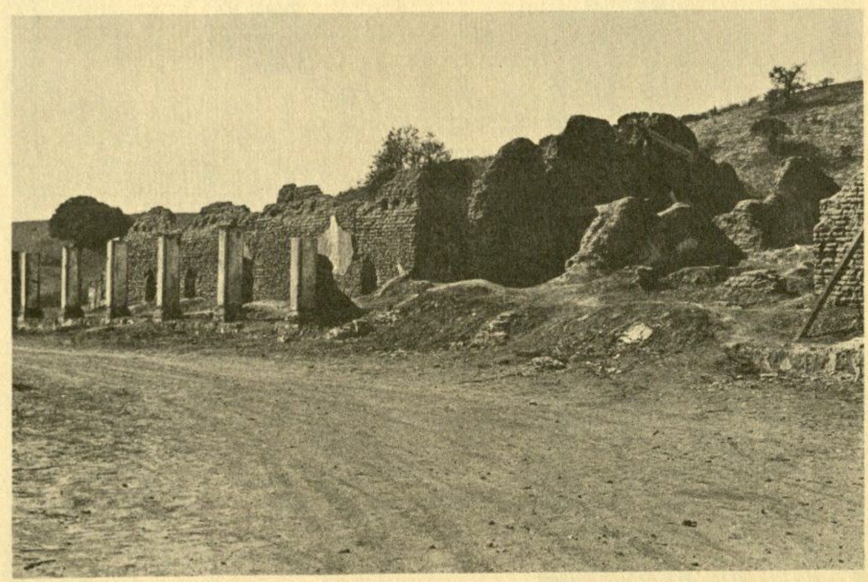
After its destruction by the earthquake of 1812, La Purisima was relocated some four miles to the northeast at a place called Los Berros, its present site, about 50 miles northwest of Santa Barbara.

After the secularization of the Missions it was auctioned off (1845) by the Mexican government, the price paid by Don Juan Temple of Los Angeles being $1,100. Under President U. S. Grant, in 1874, it was restored to the Church. But it never regained its former status.

The Union Oil Company purchased the property in 1903 and with the Church, deeded it to Santa Barbara County. It was passed on to the State of California in 1935.

Restoration was made, as told in the accompanying article, by the Civilian Conservation Corps and today La Purisima Mission State Historic Park is operated by the Department of Parks and Recreation of the State of California.





La Purisima Mission before restoration
Photo by Hobart O. Scofield, October, 1931



Kathleen Burke about 1918, from the painting by Albert Herter

Santa Barbara's Most Decorated Woman

In the Director's office of the Santa Barbara Historical Society there is a full length oil painting by the eminent artist, Alfred Herter, of one of Santa Barbara's most distinguished citizens, Kathleen Burke, the most decorated woman in World War I. Beside the portrait, under glass, are the decorations and medals which had been presented to her by seven European nations, England, France, Belgium, Italy, Serbia, Greece and Russia.

Her honors and awards were not easily won. As a volunteer Red Cross worker, she helped organize emergency hospitals in the war zones and created a climate of high morale among both soldiers and high military officials.

She was a small woman as is revealed in the photograph where she stands in a group close to Queen Mary in England in 1918. But she towered over most of her peers in her tireless efforts to assuage the misery of the fighting men to whom she chose to dedicate her life.

Always too busy doing good deeds to be concerned for her own welfare, she was completely unselfish and modest in the face of eulogy and public recognition.

American Fund Raising Tour

In the middle of the war, in 1916, at the urging of the National Red Cross, she returned to the United States and went on a fund raising tour, covering the entire nation and giving speeches, sometimes several in a single day. She raised more than $2,000,000 in a short time, gathering in three-quarters of a million dollars in cash as she charmed the members of the New York Stock Exchange by her talk. She spoke to thousands of shipyard workers at the Union Iron Works in San Francisco who listened intently then dug down into their jeans to help the cause. She was made a member of the Union and carried an official Union card until the day she died.

Back in Europe she was hailed as "The Angel of France." But her sphere of influence did not stop at the French border. She was sent by the Scottish Woman's Hospital to Belgium, Italy, Serbia, Greece, and even to Russia and wherever she went she brought comfort and encouragement to officials, soldiers and peasants alike.

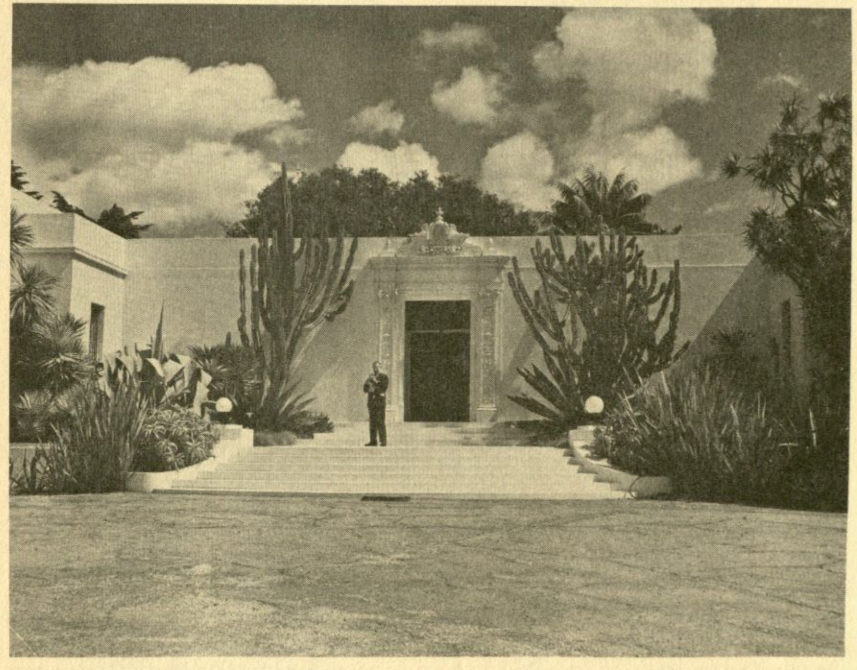
When the war was over she returned to Santa Barbara in 1920 where she married a nationally known manufacturer and industrialist, Frederick Forrest Peabody. Not satisfied to settle down and enjoy the fruits of her wartime achievements, she joined her husband in all sorts of benefactions, some of which are of a permanent nature, like the Peabody Stadium, the Peabody School, and the Girl Scout House.

She joined forces with leaders in many civic fields including the Junior League, and contributed both time and funds for their unselfish projects. She was the leading spirit in the successful effort to acquire private property for the benefit of the public, thus creating East Beach, one of Santa Barbara's most valuable assets today.

After the death of Mr. Peabody, she married John Reginald McLean, but that marriage was of short nature, for he was killed in an automobile accident while they were on their honeymoon.

In 1930 she married Girard Van Barkaloo Hale, a distinguished artist whom she had first met at Soissons during the War fifteen years before. Mr. Hale had adapted his talents during the war to the emerging technique of camouflage. He was a portrait painter and one of his most famous works was a head of Christ, which was widely reproduced. He, too, was decorated by the French Government, receiving the coveted Croix de Guerre, not for his art, but for bravery in action.

The Hales returned to "Solano" on Eucalyptus Hill (now the Center for the Study of Democratic Institutions) which she had inherited from Mr. Peabody who built it in 1914. They delighted in the superb and unobstructed views overlooking the rolling hills and the broad expanse of the Pacific ocean. But a sedentary life was not in the books for the Hales. He was assigned American Consul General to the Principality of Monaco and they spent part of the 1950's in Monte Carlo. They attended the wedding of Prince Rainier and Princess Grace and became good friends of both.



Entrance to Solano with Mr. Hale holding his pet cat

After World War II the Hales had returned to France and completely restored a little French town, Maille on the Loire River, near Tours, which had been completely destroyed by the Nazis and its inhabitants killed or sent into exile. Shortly before going to Monaco they returned to Maille and were enthusiastically honored by the citizens of that town at a public ceremony which included not only the local officials but the Prime Minister of France and the American Ambassador. An enduring plaque was unveiled in the square commemorating the restoration of Maille by the Hales.



View looking Southeast from the living room of Solano, the Hale's home in Montecito



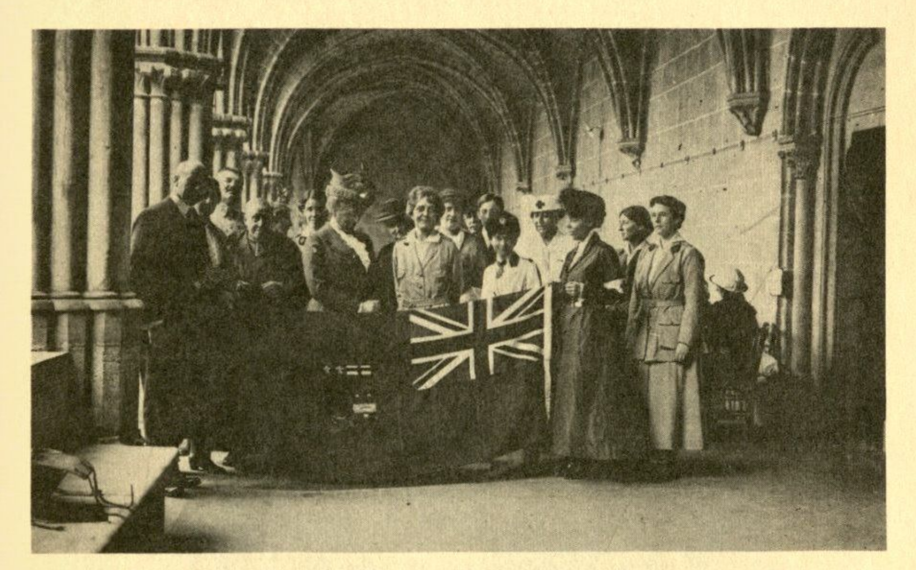
Kathleen Burke addressing shipyard workers in San Francisco



Mr. and Mrs. Hale surrounded by the children of Maille, France, upon their return following the reconstruction of the destroyed town.



Plaque erected to the Hales by the citizens of Maille in memory of the rebuilding of their community



Kathleen Burke (in white uniform) being honored by Queen Mary of England

Acknowledgment

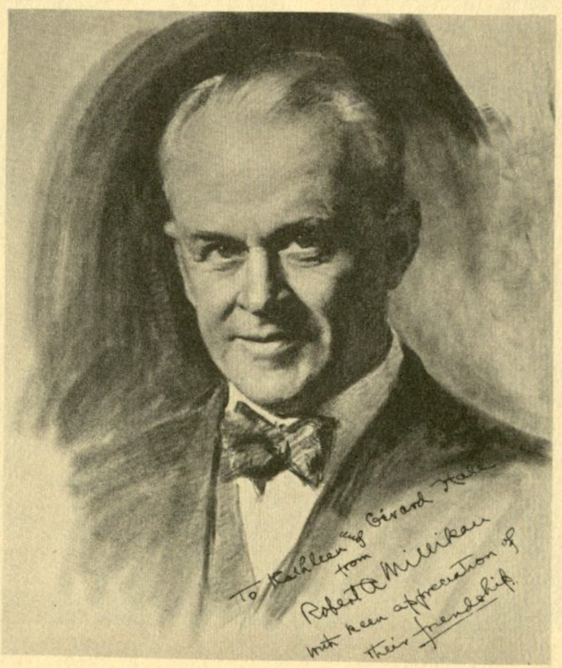
We are indebted to Mrs. Mildred Carrillo, a longtime associate and friend of Kathleen Burke Hale for many details of our story. —Ed.



A rare picture of Premier Clemenceau and Sir Douglas Haig on a visit to Cambrai after the Armistice



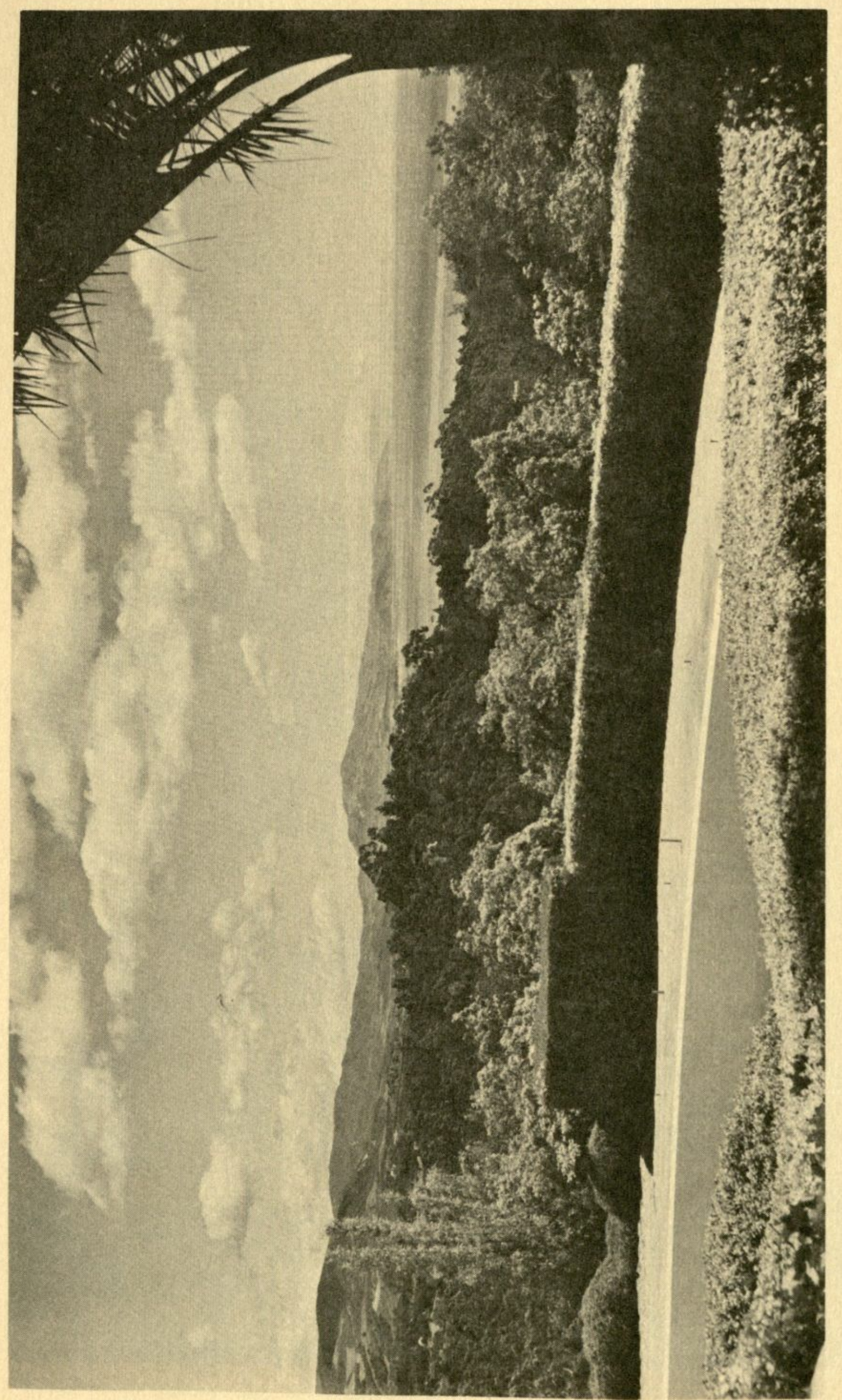
Gerard van Barkaloo Hale, about the time he married Kathleen Burke



Nobel Prize winner, Dr. Robert A. Millikan, a great admirer of the Hales



Father of Mrs. Hale



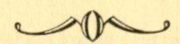
Another View from Salano

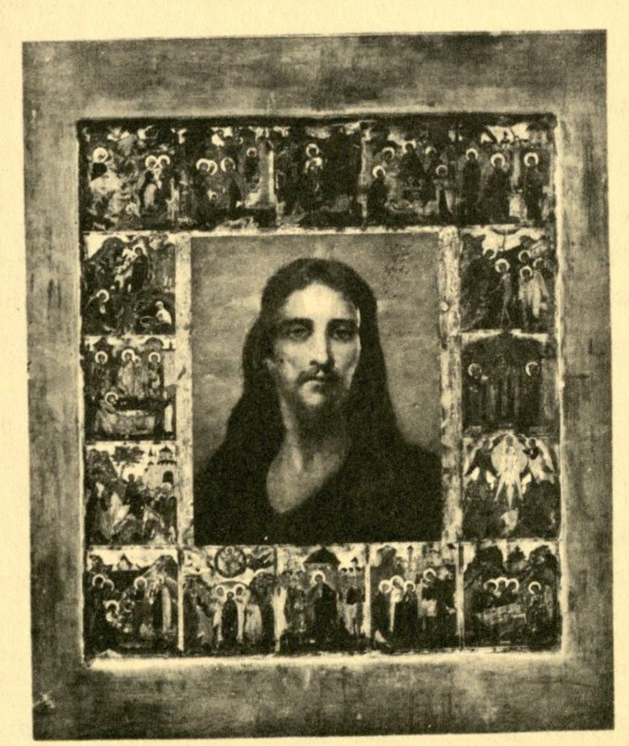
THE INTERPRETERS' PROGRAM

The Historical Society has an organization of guides (many museums call them docents) called the Interpreters' Program, whose responsibility is to show groups, mostly school children, through the Museum and the nearby historic Royal Presidio site, which has been in operation now for some six years.

The Program's annual training course for volunteers who may be interested in joining the Interpreters' group has been scheduled for late in September. There will be fourteen Wednesday morning meetings and subjects covered will include the California story from pre-historic times to the present.

Young women and matrons who can devote a few hours a week to guiding groups are invited to enroll. For further information please contact Mrs. Henry Griffiths, Director of the Museum, at 966-1601 between the hours of 9 and 4 p.m. daily. The museum is open daily from 12 to 5 p.m. except Mondays.

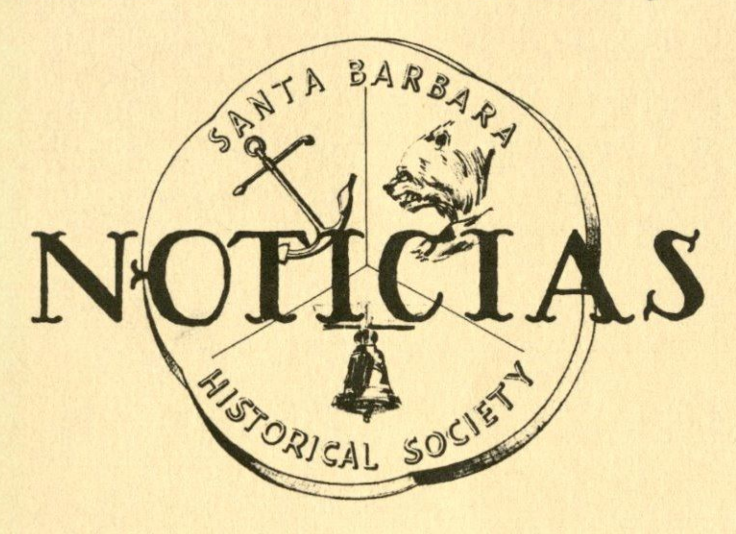




Painting of head of Christ by Mr. Hale.

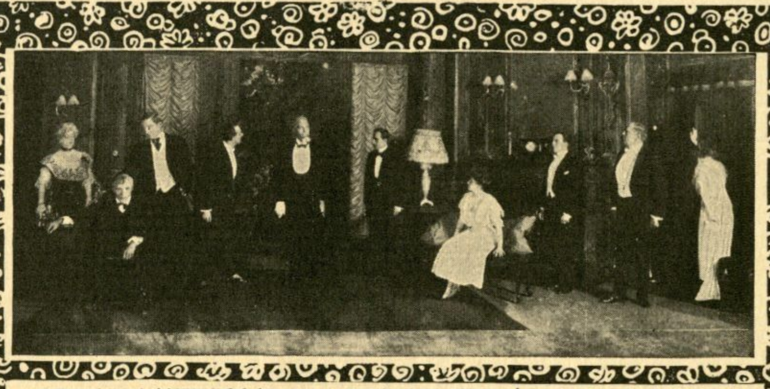
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Chautauqua

Vol. XIX, No. 3 Fall, 1973



GREAT AMERICAN COMEDY—"THE MAN FROM HOME"

De Luxe

Redpath Chautauqua 7 Big Days

Lapeer, Mich.
Aug. 1 to 8





DR. FREDERICK MONSEN



KATHARINE RIDGEWAY



BEN GREET PLAYERS in "AS YOU LIKE IT"

Chautauqua

"The Most American Thing in America" Theodore Rosevelt

Fifty-six years ago, in 1917, Redpath Chautauqua set up one of its red-trimmed brown circus tents on the old High School athletic field located where Jordano's Anapamu store stands today. Dr. Russell H. Conwell of Philadelphia, one of Redpath's principal star lecturers, gave his popular talk, "Acres of Diamonds" which, before his retirement after 54 years on the platform, would be heard by six thousand audiences across America and earn Conwell $4,000,000. With his earnings from his lectures on Chautauqua he founded Temple University in his home town.

Conwell was just one of scores of lecturers, musicians, actors and other entertainers presented to audiences in tents like the one in Santa Barbara over a period of some thirty years in towns throughout the United States from the Atlantic to the Pacific and from Canada to Mexico.

A Boon to Small Towns

More than 40,000,000 Americans in 10,000 small towns looked forward annually to the coming of Chautauqua for a week when they could catch up on the many advantages denied to rural areas, such as drama, ballet, concerts, vaudeville acts, and lectures on every subject from travel to international affairs and philosophy by the most eminent authorities in the English speaking world.

Traveling Chautauqua, sometimes called tent or train Chautauqua, which antidated the family car, radio, television and even movies, was the most American phenomenon for a third of a century between 1904 and 1932. Theodore Roosevelt called it "the most American thing in America". Yet few of today's generation have heard more than the name, and many of the older generation, now accustomed to all the advantages of living in a fast-moving electronic age where news, entertainment, education and culture are channeled directly into their living rooms visually and audibly and in "living color", remember the thrill of those once-a-year visits of the big brown tents and all they meant to the entire family.

Began With Lyceum Movement

The story of Chautauqua had its antecedents in the lyceum movement. Lyceum was a system of booking lectures for clubs, schools, churches and societies thus providing a central agency for a wide variety of speakers on many subjects with profit to the speaker, the booking agent, and for the convenience of the institution presenting the lecturer.

The age of lectures started in America as early as 1826 when Josiah Holbrook organized the first lyceum bureau, adapting the name from the ancient Greek school of philosophers, the "Peripatetics", of Aristotle.

The first professional lecturer was Ralph Waldo Emerson who gave up his pulpit and declared, "my pulpit is the lyceum platform". By the 1870's professional public speaking had entered what has been called "the golden age of lecturing".

Emerson's first fee, according to a letter still extant, was $5.00 and three quarts of oats for his horse. Under lyceum management he later received as much as $500 for each appearance. He was soon followed by such luminaries as Oliver Wendell Holmes, James Russell Lowell, Louis Agassiz, Horace Greeley, Richard Henry Dana, Jr., Henry Ward Beecher, Edward Everett Hale, Julia Ward Howe and Matthew Arnold.

Rural America has always had a thirst for knowledge, and long before the days of radio and motion pictures people all over the country would pay eagerly to hear about the events of the day and the thoughts of great men and women in person. Transportation was slow and inconvenient, and newspapers, except in the larger cities, were scarce.

James Redpath Enters

James Redpath, a Scotsman who made himself famous as a newspaper reporter during the Civil War working for Horace Greeley's New York Tribune espousing the cause of anti-slavery, as did so many of the lecturers of the day, gave up his newspaper work and began booking lecturers throughout the east. His agency prospered and soon he was representing such personalities as Mark Twain, Bayard Taylor, P. T. Barnum, Josh Billings and others.

Redpath attended a lecture by Charles Dickens, who, despite his caustic criticisms of most things American, was making big money lecturing across the country. Redpath sought out Dickens' American manager, Major James B. Pond, and they became friends. Pond was destined to become one of the nation's most successful managers and bookers of talent.

Steadily Redpath's lecture bureau grew as he increased the fees of his clients and guaranteed them almost steady work on the platform. He finally boosted the fee of Henry Ward Beecher, for example, to $1,000 a night, an unheard of figure up to that time.

One by one, lured by the increasing fees being earned by public speakers, famous preachers left their pulpits, like Emerson before them, and launched out on the lecture trail feeling that they could reach more people and do more good traveling than they could by staying at home and talking to the same congregation week after week.

In 1875 Redpath sold his Boston lecture bureau to two of his associates, George H. Hathaway and James B. Pond with whom he had earlier become associated, and went out on his own again, acting as agent for such personalities as Colonel Ingersoll, one of America's most famous orators despite his open antagonism to Christianity.



The Big Tent at Elkhart, Indiana, 1921

Becoming increasingly successful, Redpath organized several opera companies and took them on the road. He went abroad and became emotionally involved in the troubles in Ireland, writing long dispatches back home to his old paper, the Tribune, especially against Captain Charles Boycott. He returned to America and lectured on the Irish political situation and in this way was chiefly responsible for making the name Boycott into a common verb.

Redpath continued to represent outstanding lecturers but he finally came to the conclusion that if the lyceum system was to continue to grow the lecture was not enough. If the lecture imparts instruction alone, he said, it is a failure. "It should afford pleasure as well." This was a seed that germinated later in Chautauqua.

Redpath returned to his old profession, journalism and re-joined the staff of the New York Tribune. Meantime the new partners, Hathaway and Pond got along only passably well on account of wide differences in the natures of the two men. Hathaway, an Australian, was conservative and sought to book principally speakers of his own kind. Pond was, by nature, a showman. He moved to New York and opened his own bureau which became one of the principal booking agencies in America existing until recent years under the direction of "Bim" Pond, the Major's son. As a young man, this writer was employed as "advance man" by the Pond bureau for Helen

Keller, the deaf, dumb and blind lecturer and writer who made good against almost insuperable odds.

Hathaway continued his Boston lyceum office using the Redpath name for more than twenty years.

John Vincent and Lewis Miller Start Chautauqua

In 1872, with objectives unrelated to profits, two inspired men, John H. Vincent, (later to become a Methodist-Episcopal bishop) and Lewis Miller, whose daughter was destined to become the wife of Thomas A. Edison, conceived the idea of holding classes outdoors for Sunday school teachers and others who could benefit from the inspiration brought to them by outstanding speakers recruited from across the country. A year later, in 1873, an Assembly was staged in a beautiful wooded area on the shore of a picturesque lake in Western New York, and Chautauqua was born. It was named for the lake which, in turn had been so designated long ago by Indians. It was said to mean "tied in the middle", because of a narrowing of the 18-mile long lake in its middle.

Lake Chautauqua soon became a summer colony where not only teachers but anyone interested could go for a period of days or weeks for refreshment and renewed moral and spiritual vigor before returning to their normal trades and professional pursuits.

Soon, to prevent the dangers of idleness between lectures, there were added entertainers such as musicians, dramatic readers and even politicians. Eventually Chautauqua engaged famous and talented professionals from abroad as well as some of America's most famous personalities.

By 1924 nearly two hundred Chautauqua centers had been organized in as many communities, mostly resorts on lakes or by the sea, from the Atlantic to the Pacific. Some of these, like that at Pacific Grove near Monterey, lasted but a few years and were forgotten, but the "mother Chautauqua" survived them all. It is still going strong in this year, a century after its founding.

Meantime, back at Hathaway's "Redpath office" in Boston, two partners joined the Australian. We are concerned, for this narrative, principally with one by the name of Keith Vawter.

Keith Vawter, Father of Tent Chautauqua

It was Vawter, remembering Redpath's comment on the importance of promoting pleasure as well as serious lectures, who became the father of the traveling Chautauqua. It was he who conceived the idea of erecting tents in small towns across the country in the summertime and engaging a wide variety of talent to perform on a circuit basis.

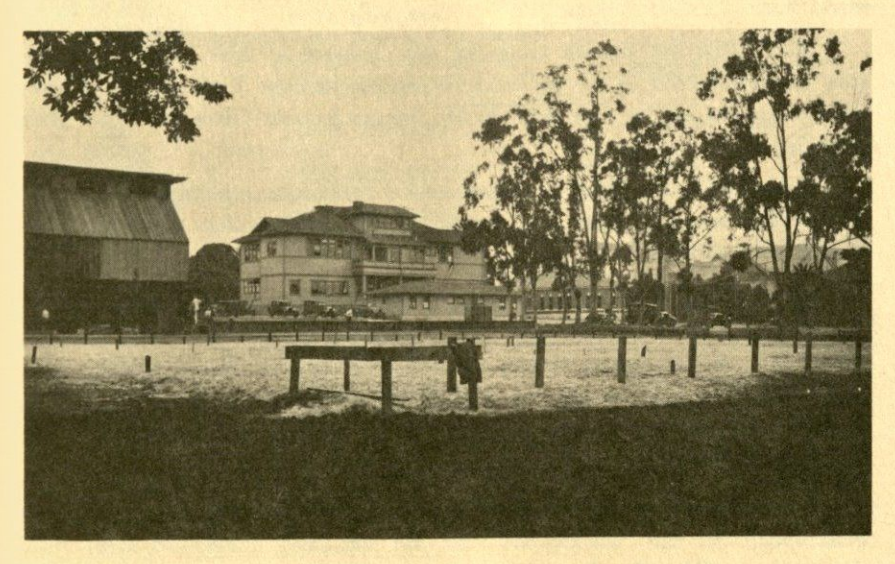
Thus, Redpath created the American lyceum, and Vawter, in 1904, created the tent Chautauqua, largely patterned after the so-called "stationary" Chautauqua of New York state.

To fully appreciate the significance of Chautauqua, one must try to remember what America was like half a century and more ago. Particularly, one should know what rural America was like.

In small towns all over this nation there was a kind of isolation, which, in the light of today's "homogenized" society, if one may use that metaphor, is almost inconceivable now. Try to visualize what it was like when for weeks or months on end one never got further away from one's village than the distance the horse could travel in an afternoon - perhaps ten or a dozen miles. For all practical purposes, that neighborhood was one's whole world.

When one did break away and travel by train, the differences between people from scattered parts of the nation were acutely apparent. Without radio, movies and television which in our generation have tended to blend all parts of the country into a common unified America, regional accents were much more pronounced. Even the slang used in different parts of the country was different. One could readily distinguish people, by their accents, who hailed from Alabama or from South Carolina, or detect the difference between those from Omaha and San Francisco or Boston and Brooklyn.

Such common commodities as soap or soft drinks carried regional trademarks and names. One remembers well the pronounced differences between topics of conversations heard in the smoking compartments of Pullman cars as men were briefly thrown together from half a dozen sections of the country.



Site of Chautauqua in Santa Barbara, 1917
Anapamu and Chapala Streets

The isolation of small towns made them and their people extremely provincial. But everywhere people had an insatiable thirst for knowledge about the rest of the country and about what it was like beyond their small horizons.

Famous Personalities Come to Small Towns

One can readily appreciate the eagerness with which a Chautauqua audience received a personality like Earle Ovington, for example, whose daughter Audrey, is the owner of Cold Springs Tavern here, when he told his famous story "Personal Reminiscences of a Bird Man", including the story of his being the first man to carry the United States Mail by airplane; or listened to handsome Captain Paul Perigord, the French officer who came to America with a diplomatic mission immediately following the first World War and eventually settled in Santa Barbara, when he gave his stirring lecture on "The Last Night at Verdun".

Another speaker who was immensely popular despite his unorthodox manner of speaking and his difficulty of carrying on a conversation without the use of the vernacular of the Labrador fishermen who had been his lifelong companions, was Robert Bartlett, captain of "The Roosevelt", the ship that took Admiral Peary on his final trek to the North Pole. Bartlett told of his many voyages of exploration into the far North in his sturdy little schooner, the "Effie Morrison", ending up with his account of commanding troopships carrying thousands of doughboys to France in the first world war.

Jacob Riis, the Danish emigrant who became a close friend of Theodore Roosevelt, told of the political corruption in New York and the dreadful exploitation of the very poor in his famous lecture "How the Other Half Lives."

These and many other speakers held Chautauqua audiences spellbound and feeling that they were now a part of the great nation of which their small town was a part.

On the lighter side John Kendrick Bangs in his laugh-provoking talk, "Salubrities I have met", Mark Twain with his droll stories of his newspaper days in California or his observations on his journeys abroad, or Ralph Bingham, the rotund humorist whose wit was contagious and always "wowed"' his audiences, were among the fun-making attractions under the big brown tents.

For a diversion the Ben Greet Players, a dozen gifted thespians, brought Shakespeare to the "backwoods", as did dramatic companies with their timely plays, "The Man from Home" and "The Servant in the House", both then playing on Broadway.

Program

1st DAY

FIRST AFTERNOON
Introductory Exercises
Grand Concert.. ....Oceanic Concert Company
Admission 50c and 5c Tax
Children 27c and 3c Tax

FIRST NIGHT
Concert.........Oceanic Concert Company
Lecture........."America Looking Ahead"
Montaville Flowers
Admission 50c and 5c Tax
Children 27c and 3c Tax

2nd DAY

SECOND MORNING
Children's Hour

SECOND AFTERNOON
Grand Concert..............The Chapel Singers
Admission 50c and 5c Tax
Children 27c and 3c Tax

SECOND NIGHT
Concert..........................The Chapel Singers
Lecture........................"Personal Experiences with the Bolsheviki in Russia"
Lewis A. Convis
(Recently Returned from Two Years in Siberia)
Admission 50c and 5c Tax
Children 27c and 3c Tax

3rd DAY

THIRD MORNING
Children's Hour

THIRD AFTERNOON
Artists' Recital.. ....Harry Yeazelle Mercer and Company
Admission 77c and 8c Tax
Children 36c and 4c Tax

THIRD NIGHT
Artists' Night.........Harry Yeazelle Mercer, tenor, Harold Ayres, violinist
Katharine Ridgeway.........In Interpretative Recital
Admission 77c and 8c Tax
Children 36c and 4c Tax

4th DAY

FOURTH MORNING
Children's Hour

FOURTH AFTERNOON
Prelude.......................................(To be announced)
Lecture—"Crime—Its Cause, Practice and Prevention"
Harry J. Loose
Admission 50c and 5c Tax
Children 27c and 3c Tax

FOURTH NIGHT
"As You Like It".........Ben Greet Players in Shakespeare's Great Comedy
Admission $1.00 and 10c Tax
Children 50c and 5c Tax

5th DAY

FIFTH MORNING
Children's Hour

FIFTH AFTERNOON
Popular Concert....National Male Quartet
Admission 50c and 5c Tax
Children 27c and 3c Tax

FIFTH NIGHT
Popular Concert......National Male Quartet
Illustrated Lecture........."The Truth about Mexico"
Dr. Frederick Monsen
Admission 77c and 8c Tax
Children 36c and 4c Tax

6th DAY

SIXTH MORNING
Children's Hour

SIXTH AFTERNOON
Lecture............"The Perils of Democracy"
Dr. Frank L. Loveland
Admission 50c and 5c Tax
Children 27c and 3c Tax

SIXTH NIGHT
"The Man from Home"....Great American Comedy Drama
New York Cast
Admission $1.00 and 10c Tax
Children 50c and 5c Tax

7th DAY

SEVENTH AFTERNOON
Prelude.............................(To be announced)
Lecture-Recital...."James Whitcomb Riley"
Wallace Bruce Amsbary
Admission 50c and 5c Tax
Children 27c and 3c Tax

SEVENTH NIGHT
Prelude..............................(To be announced)
Ralph Bingham, Fun-Maker Extraordinary
Admission 77c and 8c Tax
Children 36c and 4c Tax

(KIMBALL PIANOS USED)

Program of Redpath-Harrison 7-Day De Luxe

Katherine Ridgeway, one of America's most popular interpretative readers, without other props than a chair and a table, brought her inimitable monologues to tens of thousands of smalltown people who were charmed with her delightful wit and her charming personality.

Theodore Roosevelt, before he became President, traveled with Chautauqua, and so did the incomparable Schumann-Heink, Geraldine Farrar and Alice Neilsen of the Metropolitan Opera Company, crusading Judge Ben Lindsay, pioneer of the Juvenile Court, and Monteville Flowers of Pasadena.

Many Speakers and Artists Highly Paid

Alice Nielsen at $1500.00 a week and expenses was one of the highest-paid personalities on Chautauqua. She had her own private car, the Mayflower, which had been used by President Theodore Roosevelt, President William Howard Taft, Lillian Russell and Sarah Bernhardt.

The famous rotund comic actor of the silent screen, John Bunny, gave audiences many a hearty chuckle, and so did Marshall P. Wilder, one of the truly "funny men" of the turn of the Century, and Irvin S. Cobb, war correspondent and humorist.

Variety in entertainment was the watchword of the circuits. There were magicians, sculptors like Lorado Taft who designed the collosal Fountain of Time on the lake front in Chicago, cartoonists like Richard F. Outcault, the parent of the modern comic strip with his tremendously popular Buster Brown and Tige and Mary Jane his own daughter with whom this writer fell in love at the age of 13, haunting her house in Flushing, New York, without ever meeting her.

F. Opper, creator of Happy Hooligan and Alphonse and Gaston, and a powerful political cartoonist in President McKinley's time was popular on the Chautauqua platform, as was Homer Davenport, Hearst's chief news artist and one of the men for whom the writer was projectionist during the Republican campaign of 1912.

Thomas Mott Osbourne an early advocate of prison reform had gotten himself incarcerated in Auburn Prison for many weeks incommunicado and then went on the lecture trail to tell of his experiences. He later became warden of Sing Sing Prison on the Hudson River.

David Starr Jordan, Chancellor of Stanford University, one of America's strongest peace advocates, got his message over from the Chautauqua stage during World War I, as did Jeannette Rankin, of Montana, America's first woman in Congress. This writer, a young newspaperman interviewed her at Hotel Netherlands when she first arrived in New York en route to Washington.

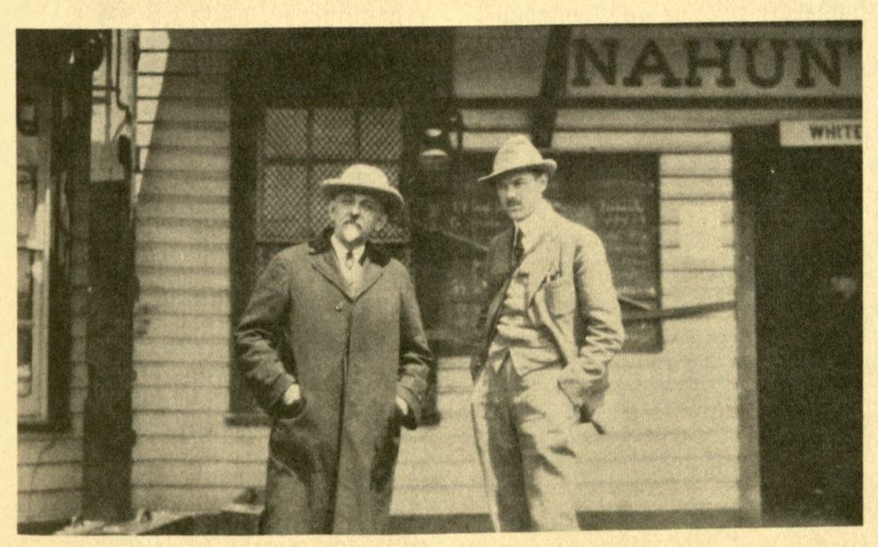
One of the very popular speakers, partly because Chautauqua's perennial headliner was her father, was Ruth Bryan Owen. She later became minister to Norway.

Governor Hiram Johnson, Teddy Roosevelt's running mate in the 1912 Bull Moose campaign, was on Chautauqua that year. So was Champ Clark, speaker of the House of Representatives who liked Chautauqua and scarcely ever missed a summer, for he said, his appearance on Chautauqua got him votes.

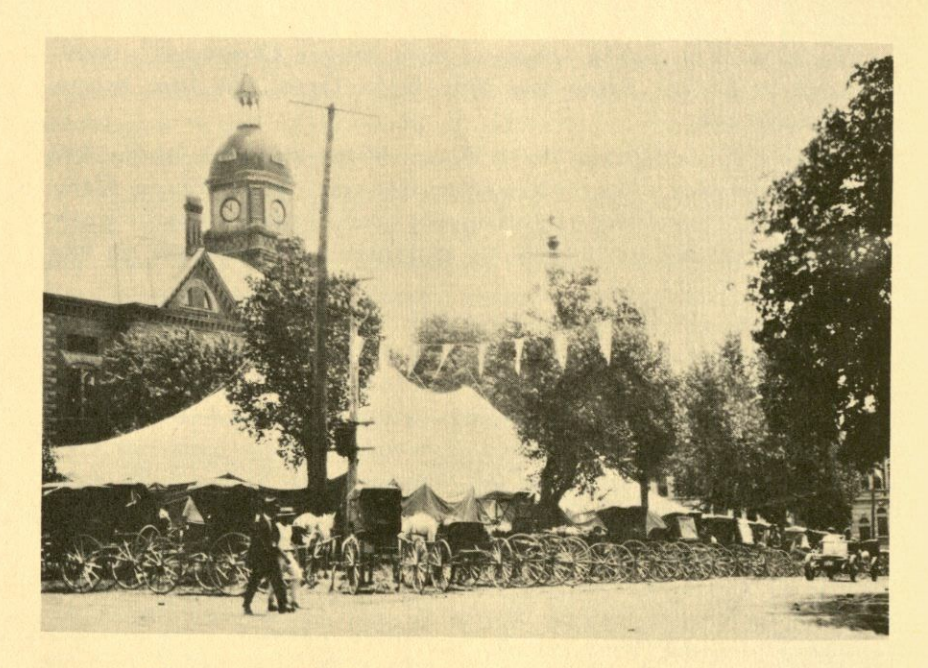
The current agitation over pornographic literature and films is nothing new. Chautauqua had its share in fighting the porno publishers as early as 1877 when Anthony Comstock told his audiences at Lake Chautauqua that he had arrested 257 dealers in obscene literature and destroyed more than thirty tons of their publications. Comstock for forty years was executive secretary of the Society for the Suppression of Vice and his name became a household word.

Carry Nation, crusading temperance agitator who went through Kansas, where liquor was illegal, smashing saloons, their bars and furniture as well as their stocks of liquor with her famous ax, organized her own Temperance Chautauqua to combat "demon rum".

Samuel Gompers, President of the American Federation of Labor and for many years chief spokesman for labor reforms, lectured on Chautauqua on "The Inside of the Labor Problem". This writer met and photographed him in Paris when he was a member of the Commission on International Labor at the Peace Conference in 1919.



Dr. Monsen and the writer waiting for a train at Nahunta, Georgia, en route to Jacksonville, Florida, Chautauqua, 1921.



Twenty carriages but one auto going to the Big Show, 1920.

On the more serious side were Vice-President Marshall, Champ Clark, Ida Tarbell, Billy Sunday and Harvey Wiley. All these and many more were frequent headliners on Chautauqua.

There was music galore, from bell ringers to mini-symphonies. The Chapel Singers, the National Male Quartet and the Oceanic Concert Company all brought musical harmony to culture-starved communities once each summer season.

Detective William J. Burns spoke on crime, its cause and prevention, Dr. Frank Loveland took leave of his pulpit in Lincoln, Nebraska, and spent two or three seasons talking about "The Perils of Democracy", and explorer Frederick Monsen, brought the latest word on the Mexican Revolution, startling his listeners with his story of his association with the notorious Pancho Villa.

Warren G. Harding talked about Alexander Hamilton, and Admiral Peary denounced Dr. Cook as a liar. Cook took to the platform to denounce Peary in the same terms.

Headliner was Willim Jennings Bryan

The greatest of all Chautauqua headliners was thrice-defeated presidential candidate, William Jennings Bryan the "Great Commoner" and regardless of one's conviction about free silver or evolution, it was a liberal education, and a pleasant one, to sit and listen to Bryan's silver tongue.

A By-Product was Ethnology

Traveling on Chautauqua provided one of the greatest lessons in ethnology ever. One came to know something about kinds of Americans never known before, in the backwoods of Kentucky, for example. Here was a people whose ancestors who had settled in the area two or three hundred years ago and lived, spoke and thought as they had when they first came over from England. Their food, clothing, and housing hadn't changed in generations. They had few contacts with the world outside the limits of their township, and wanted none. In fact, they resented the intrusion of strangers. A few of them reluctantly came out to the nearest Chautauqua town and went back home to tell their neighbors what they had seen and heard. But they were seldom converted.

We spent a Sunday - for our Chautauqua was called the Seven-Day De Luxe Circuit - in a little town in Kentucky's Blue Ridge Mountains. It was some sixty miles from Johnson City, Tennessee via a single track railroad, twisting and winding through the hills and valleys with a combination freight, baggage, cattle and passenger car. We stopped at wayside stores and farms to let off or take on hogs, chickens or passengers. We stopped at a running spring to allow the engineer to get a drink of fresh water. We picked up a country doctor at one village and let him off at another where, he said, he hoped he would be on time to deliver a baby. We felt that the nickname of the road had been appropriately given by someone long ago;



A combination freight, baggage, cattle and passenger car in the Blue Ridge Mountains.

Greenville Chautauqua News

Seven Big Days

and
The Community Builder
Published by the Redpath Chautauquas

Season Tickets
$2.75 Plus 10% Tax

May 13, 14, 1b,
17, 18, 19, 20

DR. FREDERICK MONSEN AND LEWIS A. CONVIS

Two Headline Lecturers Who Will Appear at the Coming Redpath Seven Day Chautauqua Here

Two headline Chautauqua lecturers will be Dr. Frederick Monsen and Lewis A. Convis. Doctor Monsen will lecture on "The Truth about Mexico," and Mr. Convis on "Personal Experiences with the Bolsheviki."



Dr. Frederick Monsen — Lewis A. Convis

For many years Doctor Monsen has traveled in Mexico. He photographed and studied the country and the people and came into personal contact with such men as Diaz, Huerta, Villa, Carranza and Obregon. He is thoroughly qualified to speak with authority and sympathy on Mexican affairs.

Doctor Monsen gives the true inwardness of the causes that led up to the Revolution, and shows how the Mexican nation is working out its salvation by throwing off the yoke of sixteenth century feudalism.

The Monsen lecture is illustrated by numerous, splendid pictures, magnificently colored. These pictures are an important and vividly interesting feature of the lecture.

Doctor Monsen's vigorous, straight-forward presentation is entirely unprejudiced by any commercial or political interest in the country.

Lewis A. Convis will present a significant, informative address on Bolshevism in Russia and Siberia.

In 1918 Mr. Convis was assigned as a civilian worker to the Polish Legion of Siberia. He remained with the Legion through varying fortunes and vicissitudes until its total collapse when only 870 men survived.

Mr. Convis was peculiarly fitted to serve among Slavic peoples, be-

(Continued on Page 8)

MERCER CONCERT COMPANY AT CHAUTAUQUA

On the third day of the Redpath Chautauqua the management offers a recital by the artists of the Mercer Company.

Harry Yeazelle Mercer, well-known tenor and feature artist of the company, possesses a voice of that timbre and range known as a robust tenor. It is characterized by remarkable sweetness, resonance and exceptional power. Sometimes big and forceful, sometimes mellowed with sentiment, it always retains the perfect control of the experienced artist. Whether in ballads or operatic arias his singing displays intelligence, art and a sympathetic warmth that completely captures the hearts of his hearers.

In addition to rare musicianship, Mr. Mercer possesses a peculiarly engaging personality and a pleasing stage presence.

Harold Ayres, violinist of the company, is a young artist who has been accorded most enthusiastic receptions in both Chicago and New York. On his debut in Chicago with the Chicago Symphony Orchestra, critics united in praising the surprising maturity and experienced musicianship of Mr. Ayres.

He produces a full, round tone of peculiarly lovely quality and interprets his numbers with taste and originality. Mr. Ayres holds a firm place in the front ranks of the younger violinists of today.

SPARKLING COMEDY, "THE MAN FROM HOME"

Complete Production of Popular American Play to Be Given on Sixth Night by New York Cast

Redpath patrons who were so pleased and delighted last season by the sparkling comedy, "Nothing But the Truth," have in store for them an equally splendid treat in this season's dramatic comedy offering, "The Man from Home."

"The Man from Home," well-known comedy success, played to capacity houses for two years in New York City, for an entire winter in Boston and Chicago and for an exceptional run in Philadelphia. Also it scored rem[illegible] smaller cities.

The tremendous success of the play was attributed largely to its wholesome Americanism, its seasoning of delightful shrewdness, and its humorously complicated plot.

The play is rich with amusing and sometimes almost tragic situations resulting from the clash between mid-western American ideals and old-world class distinctions. The characters are drawn from real life. Their quaintnesses, their absurdities, their loveableness and eccentricities, all are marked by the sure craftsmanship of those popular playwrights, Booth Tarkington and Harry Leon Wilson. Theirs was a collaboration that resulted in clever, rippling and sure-fire comedy.

The plot centers around the adventures of Daniel Voorhees Pike, an eccentric young lawyer of Kokomo, Ind. Pike is first, last and always an American. He is a two-fisted, fearless fighter in the face of well-nigh insurmountable difficulties. He is amusing and sometimes stubborn, but he is always delightfully American. He stands out prominently and often pugnaciously in strong contrast to a group of intriguing, unscrupulous and grasping "foreigners."

His efforts to save his ward, a romantic, title-hunting girl, from the machinations of a conspiring family of the "fine flower" of Europe fur-[illegible]nations. While the entire action of the play takes place in a picturesque section of southern Italy, it is dominated by Pike and a refreshing American atmosphere.

"The Man from Home" is presented by an exceptionally capable New York cast, selected for this Chautauqua tour by William Keighley, manager of the Redpath Bureau's New York Producing Department. Mr. Keighley's long experience in directing a large number of repeatedly successful plays insures the professional excellence of the production.

"The Man from Home," refreshing comedy drama of proved popularity, presented by a thoroughly, competent New York cast, is the extraordinary offering on the sixth night of the Redpath Chautauqua. There will be laughter, thrills and clean amusement to delight every member of the community.

BEN GREET PLAYERS IN "AS YOU LIKE IT"

Shakespeare's Immortal Comedy Will Be Presented Here—Grace Halsey Mills as Rosalind

The famous Ben Greet Players with a splendid cast will appear on the fourth night of the Redpath Chautauqua in Shakespeare's immortal comedy, "As You Like It." Sympathetic interpretation of the dramatist's subtle humor and brilliant characterizations distinguish this excellent production.



Grace Halsey Mills

Miss Grace Halsey Mills of New York City, who will appear as Rosalind, has for many years interpreted leading roles for the Ben Greet Players. She is thoroughly experienced and rarely gifted in Shakespearean portrayals.

As Rosalind she is generous, womanly, charming, capricious—everything that Shakespeare painted in his word picture of this delightful heroine. Her exceptional art is characterized by beauty, strength, intelligence and feminine charm.

Miss Mills is only one of the exceptionally strong cast which will present "As You Like It" here.

While Shakespeare's plays make enjoyable reading, they were primarily written to be acted. This is especially true of his comedies. Those who have never seen the latter will be surprised to know how fresh and modern is the comedy element in them. But this element requires physical action and vocal expression to quicken it into life.

This exceptionally strong cast of Ben Greet Players revives the loves, laughter and emotions of Shakespeare's very human people in "As You Like It."



From Photo by White, New York

Scene from Popular Comedy Drama, "The Man from Home," To Be Given on the Sixth Night of the Chautauqua

Promotion included a newspaper for each town visited.

it was called "Tweetsie", probably because of the tiny, thin whistle of the locomotive. We discovered, after we got to our destination, that the train never moved on Sundays, so we had to charter it for our return trip to Johnson City. Tweetsie's counterpart, in a recent popular television series was undeniably "Pettycoat Junction". This trip was all in the day's work on Chautauqua, but in retrospect, it was a memorable and compensating experience.

$16,000 Per Week, Cost of Circuit

The expenditure for Chautauqua mounted into the millions each season, with talent compensation and transportation bearing the heaviest share of the cost. The average cost was $16,000 a week.

There were always many contingencies to be reckoned with. When summer storms occurred, which were frequent in the east and in the south, tents were sometimes torn to shreds by the winds and new tents had to be substituted, or costly repairs made on the road. Taking down a tent in a storm was often a major undertaking. Canvas, when wet, more than doubles its weight and is well nigh impossible to roll up for drayage.

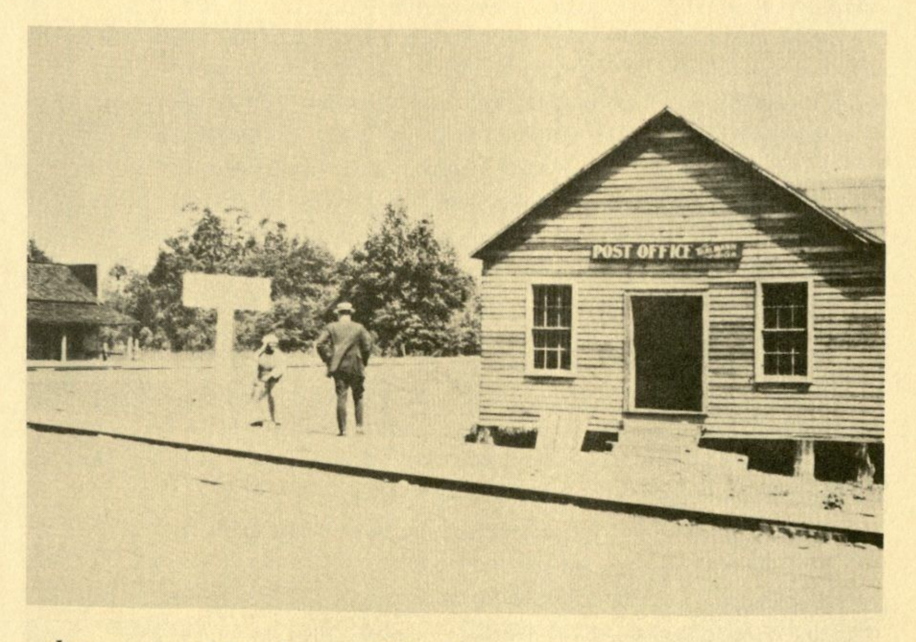
The writer recalls once in Florence, Alabama, the tent was in the path of a hurricane. The superintendent, foreseeing the danger as the wind increased during the night show, mounted the stage, and through a megaphone (there were no loud speakers then) asked every able bodied man of the thousand people in the audience to go to the nearest tent pole and hold on for dear life. He asked the balance of the audience to divide between the two sides of the tent and stand on the edge of the side flaps of canvas so that the wind could not get under the tent and make a balloon of it. As the edge of the hurricane passed us by it was apparent to everyone that the act of the superintendent probably saved a number of lives and injuries, and most certainly saved the tent from destruction.

He also remembers the night the tent boys were held up and robbed, and how, thereafter, they all carried firearms for protection, and of arriving in a Mississippi town just after a lynching without knowing about it and taking an innocent stroll through the deserted streets until warned by the local police to keep out of sight.

Stereopticon Sometimes a Problem

The stereopticon was one of the most important pieces of equipment for the popular illustrated lectures. The chief responsibility of the writer was setting up and operating the lantern for the speaker each night. Fifty years ago this was a major undertaking little appreciated in this day of lightweight projection equipment and tiny, cardboard-mounted color transparencies. In the 'teen years and even as late as 1920, there were many towns which had no electricity. In such cases the so-called limelight was used.

The double dissolving Beseler lantern weighed fifty or more pounds exclusive of all the complicated equipment needed for towns with excessive voltage, where transformers and rheostats were necessary to reduce power. When there was no electricity, the limelight had to be used. To provide this substitute for electricity two heavy steel tanks five feet high and one foot in diameter had to be shipped by express from Chicago or New York. One tank contained hydrogen, the other oxygen, both under a pressure of fifty pounds to the cubic inch. By using rubber tubes and a "dissolving key", the combined gasses were fed through a "burner" and focused upon a cylinder of pure lime somewhat larger than a Tootsie Roll. The lime, fed by the intense heat of the combined gasses, like a blow torch, glowed into the most brilliant white light ever devised before electricity, having a candle power of in excess of 1000.



Intersection of Broadway and First Street in one of the Chautauqua towns.

To get those heavy tanks from the railway station to the tent and then to set them up behind the stereopticon was no small task. But that wasn't all!

The sixteen-foot canvas portable screen, with its ropes, pulleys and fixtures, weighed some thirty pounds, and without some ready hands to help it was a major undertaking to hang the screen between tent poles and take it down after the lecture. Fifty dollars a week for the services of an operator to do all these chores was hardly adequate when he had to pay his own transportation and hotel accommodations out of his salary.

Transportation between towns was often rough. One was dependent upon the erratic time tables of scores of short-line railroads, some of them, in the early 20's still narrow-gauge wood burners. Waiting at an intersection of two different lines at midnight out in the boondocks, you had to signal a train with your own flashlight. You might then ride an hour or two and ask the conductor to let you off for another connection. You often arrived at your next town before daylight with no place to rest but a tiny, bare and cold station. This was borne cheerfully enough except when you were ill, which occasionally occurred. But you always remembered that "the show must go on!"

Each of the eight tents (seven on the ground and one in transit) was under the supervision of a manager, usually a vacationing school superintendent. His staff consisted of four college boys responsible for setting up and taking down the tent, plus a story-hour girl who doubled as cashier. Additional roustabouts for the heavier work of handling the tent poles and equipment including a thousand folding chairs, were hired locally as needed.

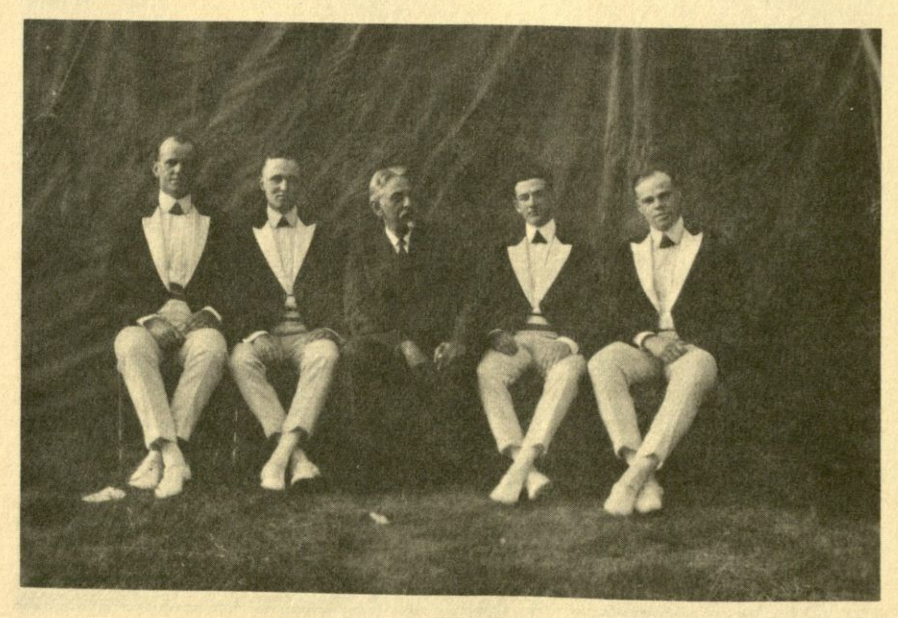
The tent was a three-pole circus tent covering almost an acre of ground. It was brown in color with red trim. An eight-foot canvas wall was set up surrounding the tent and inner grounds in which a smaller tent or tents were set up for local concessions such as refreshment stands, souvenirs, and for the tent boys to sleep in.



This merchant met all the trains at the junction.



Early arrivals got the best seats. The average daytime audience was 1,200 but often 500 single admissions brought the total to 1,700 or more. The extras were seated outside the tent.



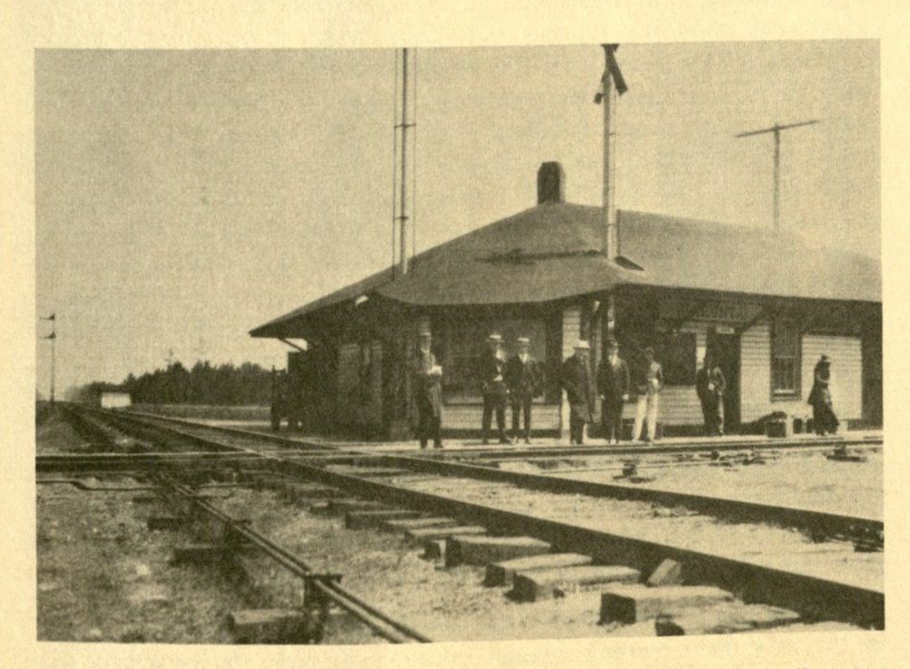
Lecturers were usually preceeded by a music ensemble. Here Monsen poses with the National Male Quartet.

The site selected for the Chautauqua, requiring three or four acres, was usually a parade grounds, an athletic field, or a convenient vacant area as near the center of town as possible.

A tent would be set up on Monday, for example. It would be brought to the town by train, usually on two flat cars and a couple of box-cars for the folding chairs, the stage and its equipment. A piano would be rented locally.

On the Seven-day Chautauqua, at the conclusion of the last show the following Sunday night, the tent would be "struck" by the boys, aided by the local roustabouts, and hauled to the train to be transported to the next town on the circuit.

Thus there would always be seven tents standing for seven days in as many towns, and one tent in transit being made ready for the next community. This leap frog method meant each Chautauqua circuit would have eight tents with all their equipment, seven superintendents, who were the managers plus father confessors to the tent boys, and paymasters for the talent, and seven crews of four boys each and a story-hour girl-cashier. With as many as four or five circuits operating at once in different parts of the country, there would often be seven or eight hundred towns serviced by different Chautauquas each summer and as many as 250 entertainers under contract each year.



Transportation was often frustrating with long waits for "connecting" trains.

Management of Chautauqua Reminiscent of Circus

Tent Chautauqua was something like a circus in its plan and operation. An advance man, a full year before the proposed engagement, would follow a well planned route or circuit, stopping for a day or two in each of as many as 150 communities, surveying the towns for convenient sites, meeting the leading citizens and helping them to organize sponsoring committees.

Following the advance man would be a business agent who would secure a written contract from the committee guaranteeing to underwrite a minimum of $2500 or $3000 to be paid in advance of the Chautauqua season. This money was to be raised by the sale of from 750 to 1000 season tickets costing from $3.50 to $5.00 each for a full week's program, two shows a day. Individual admissions were priced at 50c each per performance.

As has been said, Keith Vawter started the tent Chautauqua in 1904. In 1912 Harry P. Harrison organized the prestigious Redpath Harrison 7-day De Luxe Circuit Chautauqua which cut a wide swath across the Southern and Mid-western states ending in Racine, Wisconsin. It soon became the most important and successful of the many Chautauquas across the country. Harrison had had years of experience as a booking agent for lecturers, and with his background of knowledge and his genial personality his name stood for the best in entertainment. By 1920 when this writer joined his organization, there was no one in America of higher repute in Chautauqua than Harry P. Harrison. To be on the Redpath Harrison Circuit meant you were "in" Chautauqua. The organization with its hundreds of employees and talent, its millions of dollars worth of tents and traveling equipment, and its complex techniques of operation was the smoothest working business this writer has ever seen. With a thousand things that could go wrong, in two years of observation, there was never a serious hitch. Tents and talent never missed an appointment, no one ever missed a pay check, and at the end of the season the combined talent and employees were entertained for a never-to-be forgotten day by Mr. Harrison at his beautiful home on the shores of Lake Superior, a fitting farewell to a most rewarding season's work entertaining 120,000 people twice a day, for four months.

What finally killed Chautauqua? It was a combination of circumstances, chief among them being the great depression of the 30's. But simultaneously there was the emergence and rapidly growing popularity of the movies and the talkies, the excitement of Radio and the new freedom to move out with the coming of the Model T and the Model A.

When this writer attended his last Chautauqua convention in Chicago in the 30's there weren't enough delegates to make the conference pay. Chautauqua just faded away like an old soldier. —C.M.

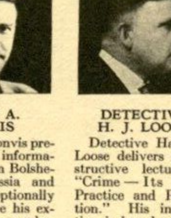
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MONTAVILLE FLOWERS

Montaville Flowers, eminent publicist, lectures on "America Looking Ahead." His is a stirring, thought-provoking, forceful presentation of the problems of our nation's welfare.

LEWIS A. CONVIS

Lewis A. Convis presents a vital, informative lecture on Bolshevism in Russia and Siberia. Exceptionally interesting are his experiences as a member of the famous Polish Legion.

DETECTIVE H. J. LOOSE

Detective Harry J. Loose delivers a constructive lecture on "Crime — Its Cause, Practice and Prevention." His information is based on first-hand experience with crime and criminals.



DR. FREDERICK MONSEN

Doctor Monsen lectures on Mexico. His address is founded on personal observations and his statements are unprejudiced by any commercial or political interest in the country.

DR. FRANK L. LOVELAND

Dr. Frank L. Loveland delivers a challenging address on "The Perils of Democracy." He advocates a sane and sturdy Americanism for these days of economic unrest.

WALLACE BRUCE AMSBARY

Wallace Bruce Amsbary, author and interpreter, renews for his audiences the elusive charm and wholesome humor of James Whitcomb Riley. Mr. Amsbary is both an entertainer and a lecturer.

RALPH BINGHAM

Ralph Bingham, one of America's greatest fun-makers, is a humorist of the highest order. Wit, wisdom, drollery and mirth enliven his programs which have won nation-wide fame.

HARRY YEAZELLE MERCER

Harry Yeazelle Mercer, widely-known tenor, is the feature artist and manager of the Mercer Company. He possesses a voice of remarkable sweetness, clarity and power.

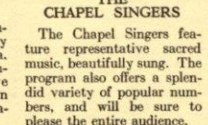
OCEANIC CONCERT COMPANY

The Oceanic Concert Company is an exceptionally versatile singing orchestra. It is composed of five accomplished artists who have captivated audiences in France, Australia, New Zealand and America.




THE CHAPEL SINGERS

The Chapel Singers feature representative sacred music, beautifully sung. The program also offers a splendid variety of popular numbers, and will be sure to please the entire audience.

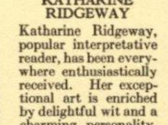


NATIONAL MALE QUARTET

The National Male Quartet is an organization of rare musical and entertainment ability. It is notable for an unusually harmonious blending of exceptional solo voices.

HAROLD AYRES

Harold Ay..s, violinist, appears in recital with the Mercer Company. His recent enthusiastic receptions in Chicago and New York place him in the front rank of the younger violinists of today.

KATHARINE RIDGEWAY

Katharine Ridgeway, popular interpretative reader, has been everywhere enthusiastically received. Her exceptional art is enriched by delightful wit and a charming personality.

BEN GREET PLAYERS IN "AS YOU LIKE IT"

The famous Ben Greet Players, with a splendid cast, appear in Shakespeare's immortal comedy, "As You Like It." Sympathetic interpretation of the dramatist's subtle humor and exceptionally accurate characterizations distinguish this excellent production which conveys all the witchery of the poet's genius. It will be one of the strongest features of the Chautauqua program.

GREAT AMERICAN PLAY, "THE MAN FROM HOME"



"The Man from Home" is one of the most successful of modern comedies. The plot centers around the adventures of an eccentric young lawyer and his efforts to save his ward, a romantic title-hunting girl, from a conspiring family of the "fine flower" of Europe. Thrilling situations, bubbling humor and clever acting make this play an exceptionally popular Chautauqua attraction.



THOMAS MORE STORKE

Born in 1876, died in 1971, he dominated Santa Barbara journalism for more than six decades and brought a coveted Pulitzer Prize to the News-Press. This issue of Noticias is dedicated to his memory.

Illustrations are used by permission of Santa Barbara News-Press, W. Edwin Gledhill, Los Angeles Times, Francis Price, and the Santa Barbara Historical Society.

NOTE TO THE READER:

Local historian Walker A. Tompkins returns to the pages of Noticias with the complete story of Santa Barbara's newspapermen. If his piece seems markedly at variance with previously published accounts, the reader will find the authenticity of every statement documented in the list of sources at the end of Tompkins' article.

—FRANCIS PRICE, President,
Santa Barbara Historical Society

Santa Barbara Journalists, 1855-1973

By WALKER A. TOMPKINS

The newspaper business has produced as many colorful and controversial personalities in Santa Barbara during the past century as any other segment of the population.

Pioneer editors and publishers were free-wheeling individualists, unswervingly partisan, dedicated to community growth and the Yankee doctrine of Manifest Destiny. They often ignored the laws of libel, and the acid in their inkwells at times created enemies and fomented strife and violence, with themselves as the victims.

One Santa Barbara editor was publicly horse-whipped by an outraged subscriber. Another was murdered in cold blood on State Street. Editors in a later, more sophisticated era have figured in litigations involving alleged fraud, immorality and slander. But these ink-stained men had one thing in common: they contributed substantially to Santa Barbara's progress.

. . . The Fourth Estate reached Santa Barbara 118 years ago in the person of an obscure New Englander, Rudolphus Hubbard, who was scouting California for a likely place to establish a newspaper. He chose Santa Barbara after securing pledges from local officials for contracts to handle legal advertising and job printing, a sufficient subsidy to justify shipping costly equipment to such an out-of-the-way place.

Hubbard landed a hand press, type cases, paper and ink supplies by surfboat onto West Beach. On May 24, 1855, he brought out his first four-page Santa Barbara **Gazette**, page 3 being in Spanish. Associated with Hubbard in this vanguard enterprise were W. B. Keep and T. Dunlap.[1]

GAZETTE GETS OFF TO A BAD START

The **Gazette** was in trouble with the local populace from its inception. Santa Barbara at the time was a cauldron of racial bigotry and religious intolerance. In fact, the eminent historian E. C. Kemble, who first visited Santa Barbara in 1846 with Frémont's Battalion, wrote in the Sacramento **Union** "the war of races has spoiled the field for newspaper enterprise in Santa Barbara."[2]

The **Gazette** heated the cauldron by criticizing the sloth and loose morals of native Barbarenos, and in May 1856, commenting on a report that Bishop Amat was planning to build another Catholic church and start a nunnery in Santa Barbara, inquired "is this an advance in civilization, or retrogression towards the mediaeval ages?"

This jeremiad offended the Catholics in Santa Barbara, and the Carrillo and De la Guerra families had enough influence in the State Legislature to nullify the **Gazette's** advertising contracts. Without such revenue,

the paper was doomed. It managed to limp along without ads until its Christmas issue of 1858, at which time V. Torras and P. Fossas bought the plant and shipped the equipment to San Francisco.

The one faded spot in the otherwise bright tapestry of Santa Barbara's recorded history is the period between 1858, when the **Gazette** expired, and May 30, 1868, when E. B. Boust of Placerville issued the first edition of the Santa Barbara **Post.**[3] During that ten-year hiatus the town was without a newspaper and much fugitive history was lost.

Boust was a radical Secessionist. Like his predecessors on the **Gazette**, he bruised the feelings of Spanish-speaking Barbarenos with his editorial jibes that Californians were discouraging American immigration and impeding development in Santa Barbara County. After one abrasive year, Boust sold the **Post** to the Rev. Joseph A. Johnson.[4]

Johnson was a fire-and-brimstone Protestant minister who, in 1866, had had the temerity to introduce Congregationalist heresy to an overwhelmingly Papist community. Now, backed by the financial subsidy of Santa Barbara's wealthiest citizen, Col. W. W. Hollister, the Rev. Johnson forsook the pulpit in favor of the editorial desk.

He dropped the controversial "**Post**" from the masthead, renaming the paper the Santa Barbara **Press.** The first issue under Johnson's editorship appeared on June 14, 1869.

EDITOR HORSE-WHIPPED ON STATE STREET

Editor Johnson was not long in establishing himself as the stormy petrel of Santa Barbara journalism. When he criticized the district attorney, W. T. Wilson, for consorting with unsavory characters, Wilson called Johnson "a dirty presumptuous dog and a slanderer" and, meeting Johnson on State Street, knocked him down and lashed him unmercifully with a whip. "Served Johnson right" was the concensus of the citizenry.

Editor Johnson engaged in numerous brouhahas in Santa Barbara. A favorite target of his journalistic javelins was E. B. Boust, his predecessor, who was finally goaded beyond endurance and returned to the newspaper field with a rebuttal sheet, the **Times,** on February 1, 1870.

Since Johnson was being financed by Col. Hollister, Boust accused the former clergyman of being in sycophancy to the wishes of the rich and turning an unfriendly eye upon the laboring classes, "a lick-spittle of the lowest type" who ran a newspaper, in Boust's words, "owned by a clan of land-grabbers."[5] This was a veiled reference to the Mores, Dibblees and Hollisters who had been buying up vast acreages of cheap land in the Lompoc, Goleta and Santa Clara River valleys.

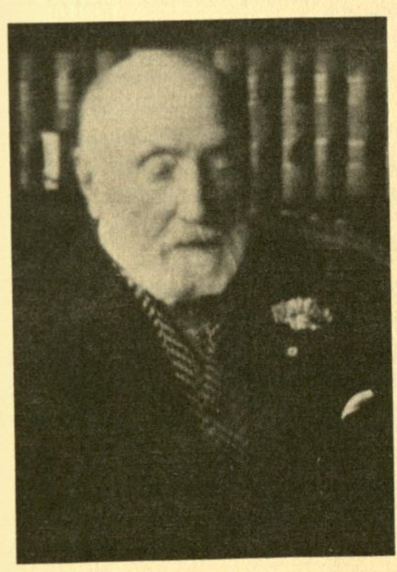
Early in the morning of August 25, 1871, an unidentified arsonist set fire to Johnson's shop. Editor Boust snidely suggested that perhaps Johnson had set the fire himself in order to collect insurance.[6]

Shortly thereafter Boust sold the Santa Barbara **Times** to a young attorney, Jarrett T. Richards, who had bought out Judge Charles Fernald's

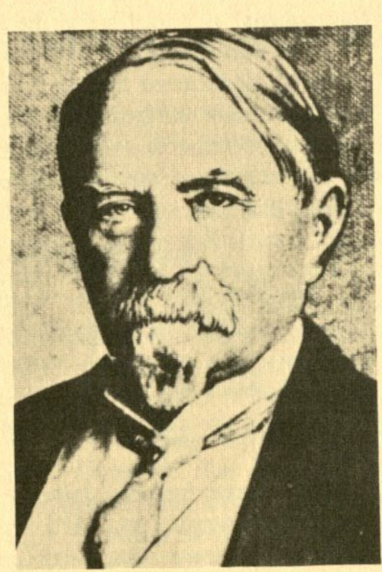
practice. (His law firm is still in business in 1973 under the name of Price, Postel and Parma.)[7]

At that time Col. Hollister's pet crusade was obtaining a federal subsidy for an Atlantic & Pacific Railroad with a terminus in Santa Barbara, a project which was vigorously supported by the **Press.** When editor Richards came out against the railroad, Johnson dismissed his competitor as an "impudent young knave".

Starting as a semi-weekly in 1871, by July 1873 the **Times** had become a full-fledged daily, although the **Press** on July 24, 1873, referred to it contemptuously as a "rag".



JARRETT T. RICHARDS
An early-day editor



HARRISON GRAY OTIS
A Santa Barbara failure

The **Press,** the Republican voice of Santa Barbara, was first issued as a weekly, but on September 9, 1872, it celebrated California's 22nd Admission Day by becoming a daily. Johnson charged $16 a column for standing ads, and boasted 3,000 circulation, although many of the subscribers paid with firewood to fuel the boiler of the steam engine which powered the flatbed press.

By September 27, 1872, the **Press** was able to buy a new drum cylinder press, and on October 25, 1872, Johnson leased the wire services of the new Overland Telegraph, which for the first time gave Santa Barbarans New York news the same day it happened, and European dispatches only a day late. At this time the format was enlarged from three to six columns.

Continuing to prosper, on April 3, 1873, the **Press** moved into a new brick building at 26 West Ortega Street near State. The opening was mark-

ed by a fund-raising banquet sponsored by John P. Stearns, the wharfinger, at which a purse of $1,925 in gold was presented to editor Johnson in appreciation of his contributions to Santa Barbara life.[8]

Contemporaneously a member of the faculty of Santa Barbara College at State and Anapamu streets, Charles A. Storke, had resigned to establish the **Herald** in Los Angeles, using money supplied by his wealthy father-in-law, T. Wallace More, one of the aforementioned Yankee "land-grabbers". Unfortunately for Storke, the Panic of 1873 forced him to sell out inside of a year. He returned to Santa Barbara to study land law and opened a practice in 1895, although later he was also to make his mark as a controversial editorial writer in Santa Barbara.[9]

The Panic of 1873 also ruined Jarrett T. Richards. The **Times** wound up being assimilated by the **Press.** Editor Johnson, with unconcealed glee, informed Santa Barbara that the demise of the **Times** was a blessing, adding that "Richards is an ass, as stupid as he is brazen, with no more regard for his own word than the people of Santa Barbara now have." Nevertheless, Richards went on to a distinguished legal career.

SEVERAL NEWSPAPERS APPEAR IN 1870s

The first half of the Seventies saw several newspapers take root, blossom and die in Santa Barbara. One, the **Tribune,** was published for two years by a precocious twelve-year-old, Earle A. Walcott, as a vehicle for his mother's florid poetry. (The only known copy of the Santa Barbara **Tribune** is in the collections of the California Historical Society in San Francisco.)[10]

The Santa Barbara **Index** was an attractive and well-edited paper, founded on August 31, 1872 by E. N. Wood and A. W. Sefton. Its two inside pages were filled with boilerplate advertising from San Francisco firms. The **Index's** avowed **raison d'etre** was to espouse the cause of the Democratic Party, to counteract Johnson's blatant Republicanism. Thus, the **Index** in the 1872 presidential election supported Greeley, while the **Press** backed the victorious Grant.

After several changes of ownership, the **Index** was acquired by Mr. and Mrs. William Russell on January 22, 1874. At that time the spiritualism fad was sweeping the country, with Mrs. Russell its Santa Barbara priestess. As a consequence, the **Index** was in a position to supply exclusive news coverage of the spooky goings-on at local seances, making it more readable than the staid **Press.**[11]

A combination of the economically disastrous Drought of 1877 and Russell's untimely death that same year forced the **Index** to fold.

On May 1, 1875, Al Pettygrove started the Santa Barbara **Daily News** (the first of two papers bearing that name) and within sixty days was boasting that he had passed the **Press** in advertising lineage and circulation.[12] However, slightly more than a year later, on May 16, 1876, the

Press took over the **News** like a shark swallowing a tuna. Pettygrove made another try with the **Daily Advertiser**, but it managed to publish only from February to November, 1877.

The Santa Barbara **Daily Morning Republican** flashed like a comet across the journalistic horizon of Santa Barbara in 1875, under the editorship of A. S. Winchester, lasting only from May to August.[13]

1875 saw Johnson's erstwhile competitor, Jarrett T. Richards, become mayor of Santa Barbara. When Richards supported the candidacy of one Clarence Gray for district attorney, Johnson denounced the mayor in such vitriolic terms that a group of concerned citizens, including Johnson's own sponsor, Col. Hollister, signed a petition requesting him to make a public retraction of his charges.

The chastened Johnson confessed he had overstepped, but refused to sign an apology which Richards had composed. This resulted in a fist fight which the city marshal broke up. A blow-by-blow account of the bout was gleefully reported by the **Daily News.**[14]

This contretemps prompted the **San Francisco Alta** to editorialize "Santa Barbara would be very dull without Johnson, editor of the **Press.** He keeps a show of life there by his frisky editorials." The Los Angeles **Star** praised Johnson as "one of the most indomitable, energetic and successful editors on the Pacific Coast. No man has done so much as he to make Santa Barbara the delightful and refined city it is."[15]

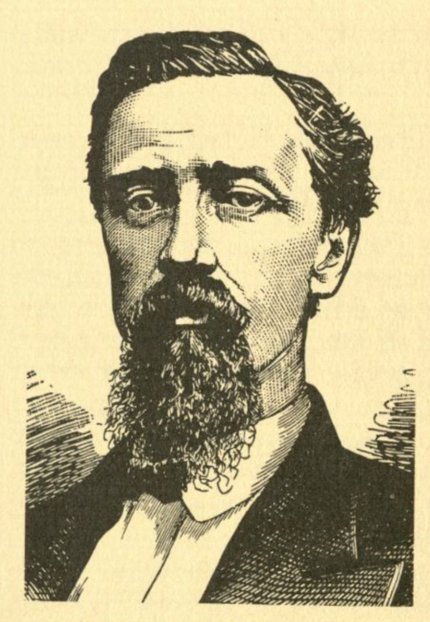
Johnson's grand dream was to produce a monthly pictorial magazine for national distribution, to extol Santa Barbara's civic virtues to all America. He succeeded in bringing out a prototype issue dated September 10, 1875, as a supplement to the **Press,** but it consisted of only eight pages and sixteen steel engravings.

The abortive magazine venture was prohibitively expensive, and in the end proved to be Johnson's swan song. He quarreled with Hollister over budget matters, Hollister withdrew his financial support, and Johnson perforce had to leave Santa Barbara in search of employment.

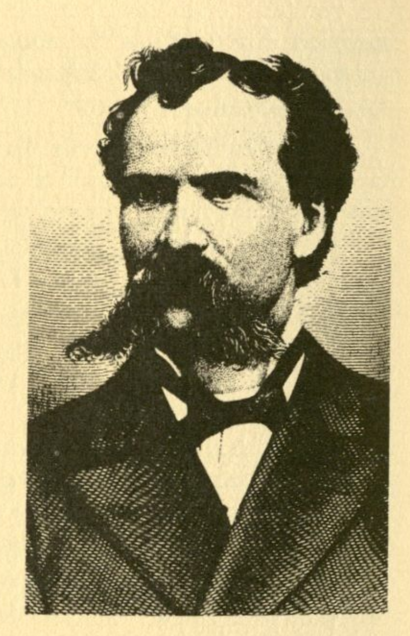
COL. HOLLISTER IMPORTS HARRISON G. OTIS

Hollister replaced the controversial ex-preacher with a fire-eating journalist and Civil War hero, Harrison Gray Otis. Destined to become one of the West Coast's greatest newspapermen, Otis assumed the editorship of the **Press** on March 11, 1876. However, he fell into the same trap as previous editors in Santa Barbara — he began blaming the lazy ways of the natives for the town's economic stagnation.[16]

Shortly after Otis' arrival, two editors out of the past, E. B. Boust of the defunct **Post** and W. B. Keep of **Gazette** memory, founded the Santa Barbara **Democrat.** It was soon acquired by Fred A. Moore, who changed the name to the Santa Barbara **Independent.**



THEODORE M. GLANCEY
A victim of murder



C. F. McGLASHAN
A "peaceful" editor

Running warfare developed between Otis and the **Independent.** After four treadmilling years, Otis tired of small town life and quit in February, 1880. (Two years later he invested in the embryonic Los Angeles **Times,** which he developed into the southland's premier daily. Otis was the leading citizen of Los Angeles when he died in 1917.)

Otis' successor as editor of the **Press,** R. D. Bogart, kept the paper afloat through the summer of 1880, before being forced to suspend publication, both of the daily and the auxiliary **Weekly Press.**

Col. Hollister had too many other irons in the fire to worry about his moribund newspaper holdings, so he sold the **Press** to John P. Stearns, builder of Stearns Wharf, in the fall of 1880.[17]

Stearns brought in an Illinois editor, Theodore M. Glancey, to run the **Press.** Glancey had served as editor of C. A. Storke's Los Angeles **Herald** seven years before.

One of Glancey's first editorials concerned the perennial candidacy of Clarence Gray for county district attorney. Glancey's investigative reporting uncovered several cases where Gray had threatened people with loaded guns, or beaten them, including a defenseless Catholic priest whom Gray had clubbed into insensibility over some fancied slight.

Glancey informed **Press** readers that Gray's nomination was a disgrace and that public officials should not be chosen from among paranoiac hoodlums and common lawbreakers.

Gray reacted with apoplectic rage. He sought out publisher Stearns in the office of Judge D. P. Hatch and demanded to know if Stearns approved of Glancey's slanderous editorial. Stearns declared emphatically that he did, and Gray slunk out. Next day, however, he encountered Glancey at State and Haley Streets and promptly drew his pistol.

The unarmed editor grappled with his assailant but could not seize the latter's weapon. Attempting to retreat inside the nearby Occidental Hotel, Glancey reached the doorway when Gray shot him in the back. Mortally wounded, Glancey staggered up the plank sidewalk as far as the Morris House at State and Cota. Doctors called to aid the fallen editor heard him whisper that he was "dying for a principle and would not change the editorial" if he could. Glancey expired shortly afterward.

After three murder trials, Gray was acquitted in December 1882 in San Mateo, in what was widely deplored as a miscarriage of justice.[18]

Stearns, lacking an editor, sold the **Morning Press** before the end of 1880 to C. F. McGlashan, noted as the author of a book on the ill-fated Donner Party, and inventor of a railway telegraph system.

McGlashan's biographer, Jesse Diamond Mason, in 1883 noted that McGlashan restored an atmosphere of calm and dignity to Santa Barbara journalism, which had become saturated with violence and bitterness.

"The readers of the papers had become used to it," Mason wrote. "They were not alarmed or frightened in the least by the terrible fusillade of paper bullets. It was even thought that they rather enjoyed it . . . Mr. McGlashan demonstrated the contrary. He has abused no one. Uniform courtesy has marked his editorials . . . Mr. McGlashan judged rightly that a clean, respectable sheet would be supported."[19]

Another journalist who also subscribed to the doctrine of peaceful co-existence was George P. Tebbetts, a '49er from Massachusetts who had struck it rich on the Mother Lode and moved to San Diego. He appeared in Santa Barbara in 1883 to purchase the **Independent** following the death of its editor and publisher, Fred A. Moore.[20]

Tebbetts converted the **Independent** from a weekly into a daily on May 1, 1883, to usher in what in retrospect was the golden age of journalism in Santa Barbara, insofar as numbers of papers was concerned.

TWO DAILIES, FOUR WEEKLIES GOING AT ONCE

As of 1888, for example, Santa Barbara had a choice of two dailies and four weeklies: the **Daily Independent**, managed by Tebbetts with M.C.F. Hall-Wood as editor; the **Daily Press**, by then under the control of Walter H. Nixon; the **Weekly Press**, a digest of the daily; the **Weekly Independent**, also a Tebbetts enterprise; the **Weekly Herald**, a well-edited sheet by Felix Lane and S. W. Candy; and the **Weekly Bugle**, dedicated to furthering the interests of the Prohibition Party.

Tebbetts lost the **Independent** for a paltry $2,500 debt during the Panic of 1893, but soon established another paper which revived the old name of **Daily News,** hiring Frank Sands to run it for him. Tebbetts died in 1907 at the San Francisco home of his son Nathan.

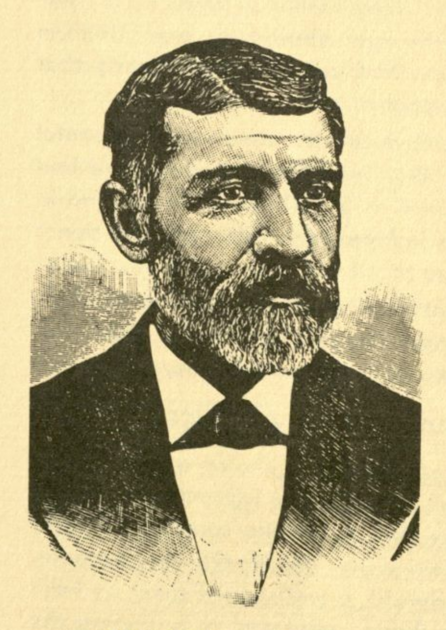
The mortgage holder who foreclosed Tebbett''s **Independent,** a man named LaViece, hired historian C. M. Gidney as his editor. LaViece died in 1900 and the **Independent** was put on the market.

THOMAS M. STORKE MAKES HIS ENTRANCE

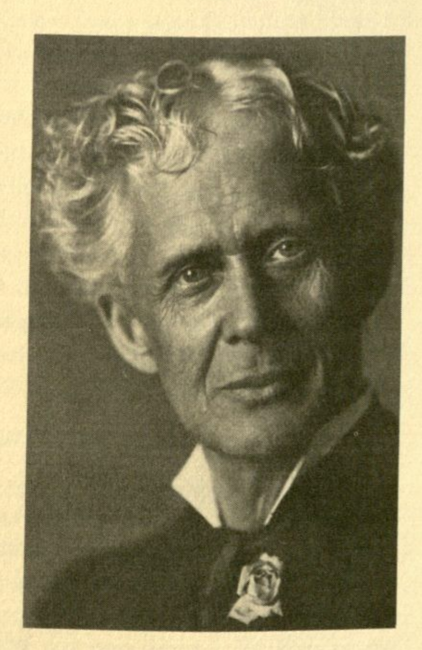
At this juncture in history, C. A. Storke's dynamic son, Thomas More Storke, aged 24, burst upon the Santa Barbara journalistic scene, two years out of Stanford University. He was to dominate local newspaperdom for the next sixty-four years.[21]

Borrowing an unsecured $2,000 from H. J. Finger, a local druggist, young Storke (hereinafter referred to as TMS) bought the plant, subscription list and good will of the run-down **Independent** from LaViece's widow, and began publication of his own paper on January 1, 1901.

TMS got for his $2,000 a false-fronted building (still standing at 26 East Ortega Street); a press "held together with bailing wire;" less than 200 paid subscribers; and little else.[22] At that time the most powerful newspaper in Santa Barbara, the **Morning Press,** was owned by Judge Robert



GEORGE P. TEBBETTS
Owned the Independent



FRANK SANDS
Daily News editor

B. Canfield, who predicted TMS would soon go broke.

Writing was not TMS's long suit but he was a hustling moneymaker who made friends easily with people in high places. To edit the **Independent**, TMS went into partnership with a talented writer, A. S. Petterson, who with C. C. Davis had briefly published an excellent slick-paper pictorial magazine, **El Barbareno**, from an office at Victoria and Mora Villa Streets, now housing a travel agency. The magazine lost money and folded before its first anniversary.

Petterson soon became discouraged with the **Independent** and resigned. TMS had to assume the total mortgage and carry on alone. Thanks to the loyal patronage of such advertisers as Roeder & Ott's Hardware, Diehl's Grocery, Trenwith's Clothing Store and Frink's Drygoods, the struggling **Independent** managed to keep afloat, meet its modest payroll and keep stocked with newsprint and printer's ink. Within his first year, TMS doubled his circulation to 400 subscribers, joined the Associated Press, and upped his advertising rates.

George S. Edwards, president of the old Commercial Bank, had faith in TMS's potential to succeed and once had him on the books for over $100,000 to buy a Linotype machine, rotary press and other essentials.

At century's turn Santa Barbara's economy was booming, aided by the opening in 1902 of the 600-room Potter Hotel on West Beach. TMS shared in the city's prosperity. When banker Edwards moved next door to a new location at State and Canon Perdido Streets, the **Independent** took over the vacated premises at 826 State Street, remaining there until 1924.

T. M. STORKE SELLS THE INDEPENDENT

TMS saw his $2,000 investment appreciate in value annually for ten years. Then a Michigan publisher, Frederick W. Sherman, offered TMS $38,500 for the **Independent**, with a down payment of $18,500 cash and the balance to be paid in four installments of $5,000 each on the first day of February and August in 1911 and 1912.[23]

The offer was too good to refuse. TMS consummated the deal on May 14, 1910, and promised in writing "not to engage in newspaper or job printing business in Santa Barbara, either in person or with any other persons or corporations, for a period of ten years."[24]

TMS, at loose ends, dabbled in the oil business in Kern County for two years. Upon returning to Santa Barbara, he found the new editor was making a "miserable failure" of the **Daily Independent.**

"(Sherman's) payments were not forthcoming," TMS wrote in his life story 46 years later. "I tried to buy back his equity in a friendly settlement, but he refused. A lawsuit followed, which I lost on a technicality."[25]

TMS invoked autobiographical license when he minimized the profound impact of the lawsuit on his future career.

The "technicality" was simply that Sherman said he discovered that



When the Commercial Bank moved out of 826 State Street early in the century, Tom Storke's Independent moved in. The bank's teller's cages were retained for use by the editorial and business departments of the newspaper.

TMS had misrepresented his assets and liabilities by as much as sixty per cent at the time of the sale, although the true figures allegedly were known to TMS at that time.[26]

So Sherman took TMS to court, charging "false and fraudulent" juggling of the books. TMS, pleading inadvertant clerical errors, countersued on the grounds that Sherman's mismanagement was ruining a valuable newspaper property.

Judge G. E. Church weighed the conflicting charges and, on January 7, 1913, ruled in favor of Sherman.[27]

Despite his written agreement not to go back into business in competition with Sherman for a minimum of ten years, less than two months after losing the lawsuit TMS purchased the nearly-defunct **Daily News** from an ailing Frank Sands. He paid $1,500 — less than the **Independent** had cost him in 1900. Within thirty days TMS had recovered most of his old advertising accounts from the **Independent,** and Sherman was washed up in Santa Barbara.

"I felt morally justified in purchasing the old **Daily News,**" TMS defended himself in his 1958 memoirs. "I did so in my father's name . . . Technically, I was my father's editor and publisher."[28]

Instead of sueing TMS for breach of contract, Sherman gave up. He jettisoned what was left of the run-down **Independent** to TMS for a token $2,500. TMS merged the two sheets as the **Daily News and Independent,** a masthead that was to endure for the next twenty years.

TMS's father (hereinafter called CAS) began writing acerbic editorials for the paper, signing himself "The Old Man". Thus began a verbal sparring match with the rival **Morning Press** which deteriorated into the most caustic feud in the city's history, each paper being diametrically opposed to the other's policies and viewpoints.

REGINALD FERNALD'S MORNING PRESS

Entering the 1920s the vendetta worsened. The editorial policies of the **Morning Press** theoretically reflected the views of publisher Reginald G. Fernald, the youngest son of Judge Charles Fernald, leader of Santa Barbara's élite society from the 1850s into the 1880s. But "Reggie" was a bachelor playboy, a bon vivant with an alcohol problem. As a result he tended to neglect his professional responsibilities, delegating them to subordinates. This was to lead him to disaster.

Stung by the Old Man's sarcastic diatribes against the **Press,** Fernald's editors began dishing out their own brand of invective. For openers, they labeled CAS an "editorial polecat". This daily jousting titillated staid Santa Barbara and undoubtedly stimulated street sales of both papers, but the vituperation was to skid to shamefully low levels on both sides.

The **Press** declared that CAS was the community's worst enemy, while exempting TMS from this condemnation. They charged that the **Press** had been "falsely and maliciously abased, slandered and villified and held up to public scorn, ridicule and obloquy" by the Old Man. CAS countered by declaring that the **Press** was treating him with "actual hatred, malice and ill-will."[29]

EDITORIAL FEUD REACHES ITS CLIMAX

The calumnious exchange was climaxed by a scurrilous editorial, tacitly approved by Fernald but actually written by sub-editor E. P. Erwin, which appeared in the October 28, 1922 issue of the **Press** under the heading "SKUNK HUNT". It charged that the Old Man "fought practically every proposal for the benefit of the city and belched forth into the faces of the people . . . a fetid breath of political and moral corruption." It further declared that CAS was an "incubus" (evil spirit) harrassing and riding the backs of Santa Barbara's public officials; a "hoary-headed old grouch who was envious of all that is clean and decent."

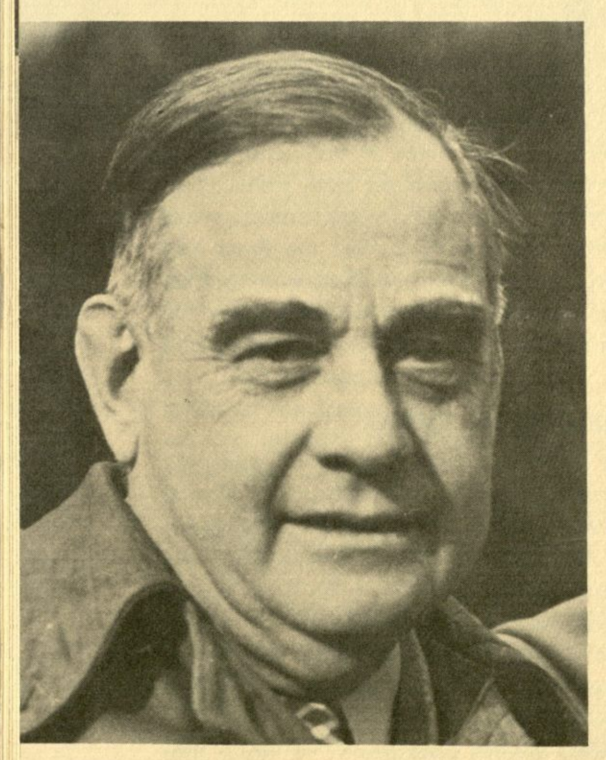
Then the over-zealous Erwin added a fatal paragraph: he wrote that CAS's true character had been spelled out in the transcript of a scandalous

divorce case filed in August, 1891, by Yda, the second of CAS's three wives. **Press** readers were invited to read for themselves the transcript of that semi-pornographic trial, available to the public in the county clark's records at the courthouse.[30]

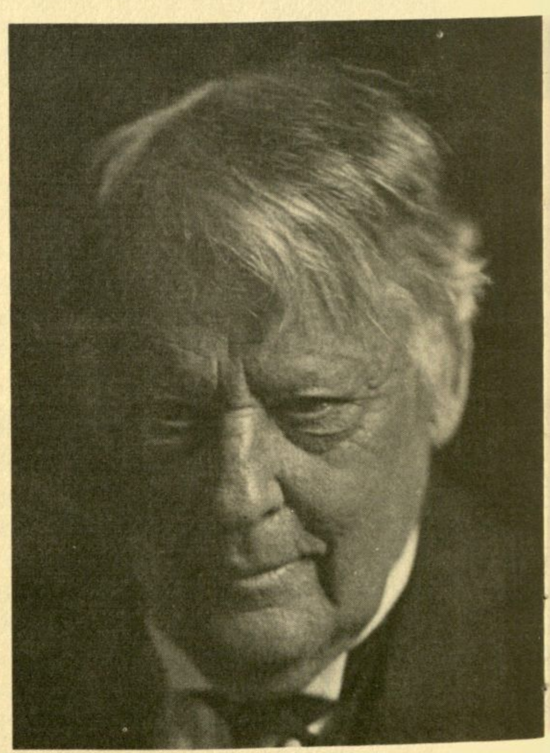
The Old Man reacted furiously to this low blow, decrying the irrelevant airing of dirty linen which had lain for 21 years in the hamper. Next morning the **Press** jibed "It has been stated before, when one disturbs a skunk, the skunk defends itself in the only way it knows how. The **Morning Press** has disturbed the Storkes and their **News**, and they defend themselves in the only way they know how."

C. A. Storke promptly filed a libel suit in Superior Court against the **Morning Press,** Fernald, and his editors, demanding $150,000 for damage to his good name, and $25,000 in punitive damages.[31]

Judge J. A. Bardin of the Monterey County Superior Court was assigned to preside over the sensational case of **Storke vs. Fernald.** The prosecution's case hinged on the admissibility of the **Press** raking up a 21-year-old divorce action in which the plaintiff, Yda Addis Storke, had accused CAS of sex perversion and other unsavory felonies. (She was later found to be



REGINALD G. FERNALD
Neglected the Press



C. A. "OLD MAN" STORKE
Won his libel suit

insane and died in an asylum.)

Through some incredible oversight, editor Erwin, who had moved to Honolulu before the trial opened in 1924, had neglected to mention that **Storke had been proven innocent of all his wife's scandalous charges!**

The verdict was inevitable: Judge Bardin ruled in favor of plaintiff C. A. Storke. Fernald was ordered to pay damages in the amount of $6,000, which he did on May 9, 1924.[32]

"Losing that libel suit marked the beginning of the end for Fernald and the **Press**," TMS told the writer during a 1957 interview. "Advertisers transferred accounts to the **Daily News**. And in retrospect, it is obvious that the judgement levied by the court left the **Morning Press** in too weak a fiscal condition to weather the depression which was just around the corner."

As Fernald's fortunes declined, TMS and his shrewd young business manager, Bert D. Lane, were making spectacular gains on the **Daily News.** In 1924 they moved from cramped quarters at 826 State Street to a handsome new Hispanic-style building on De la Guerra Plaza.

Less than a year later the catastrophic earthquake of June 29, 1925 hit Santa Barbara, causing $15,000,000 in property damage and taking a toll of 13 lives. Happily the reinforced concrete **Daily News** building survived with only minuscule damage. However, in the hours immediately following the temblor, TMS closed his plant pending inspection by safety engineers.

A small hand press was hauled out onto the plaza lawn, and a single-sheet "Earthquake Extra" was run off as a public service.

STORKE PURCHASES FERNALD'S NEWSPAPER

The great Depression dealt the newspaper business in Santa Barbara, as elsewhere, a crippling blow. Advertising revenue dried up. By the summer of 1932, it became obvious that Reginald Fernald and his newspaper were near bankruptcy.

TMS purchased the **Morning Press** plant at 813½ State Street on September 30, 1932, for a reported $100,000.[33] He announced that each newspaper would continue to be published autonomously. At the time, Fernald's **Press** had an ABC circulation of 7,500, compared to the **News'** 8,500. The combined Sunday circulation was certified to be around 16,000.

Fernald, despite his antipathy for the Old Man, had been a lifelong friend of TMS', and became the latter's co-publisher. Paul Cowles, a staunch Republican and former Associated Press man, was called in to assume the editorship of the GOP-oriented **Morning Press.**

Thus a bland truce descended upon Santa Barbara newspaperdom for the first time since the McGlashan and Tebbetts era. The principal feudists died, C. A. Storke in 1936 at the age of 89, Reggie Fernald in 1946 at the age of 65. (Fernald's stately home at 422 Santa Barbara

Back shop at the Daily News in the 1890s when Frank Sands (second from left) was editor and publisher. This was in the era when type had to be set by hand and pages were made up on "composing stones" (foreground).



Tom Storke's Daily News building at the south end of De la Guerra Plaza as it appeared in the spring of 1924 shortly after its completion. It is still in use.

Street was acquired by the Santa Barbara Historical Society and moved to Castillo and West Montecito Streets, where it serves as a Victorian museum today.)

The **News** and the **Press** carried on as independent entities, with the combined Sunday edition being known as the Santa Barbara **News-Press** starting April 21, 1937. Eventually it proved economically unfeasible to publish separate newspapers, and the News-Press Publishing Company was incorporated following a permanent merger in 1938.[34] The company has enjoyed a city monopoly ever since.

TMS and his **News-Press** were intimately identified with all major county events during the 1940s and 1950s, including acquisition of the airport, the Cachuma reclamation project, the formation of UCSB and all phases of county and city government. In fact, some critics accused TMS of being **too** involved in local politics, hinting that certain mayors and county supervisors were wont to get their "instructions" from the publisher of the **News-Press** before they went to work mornings at City Hall or the County Courthouse.

These allegations were no doubt exaggerated, but no one disputed that T. M. Storke was Santa Barbara's single most influencial private citizen. **Time** Magazine referred to him as a "benevolent dictator."

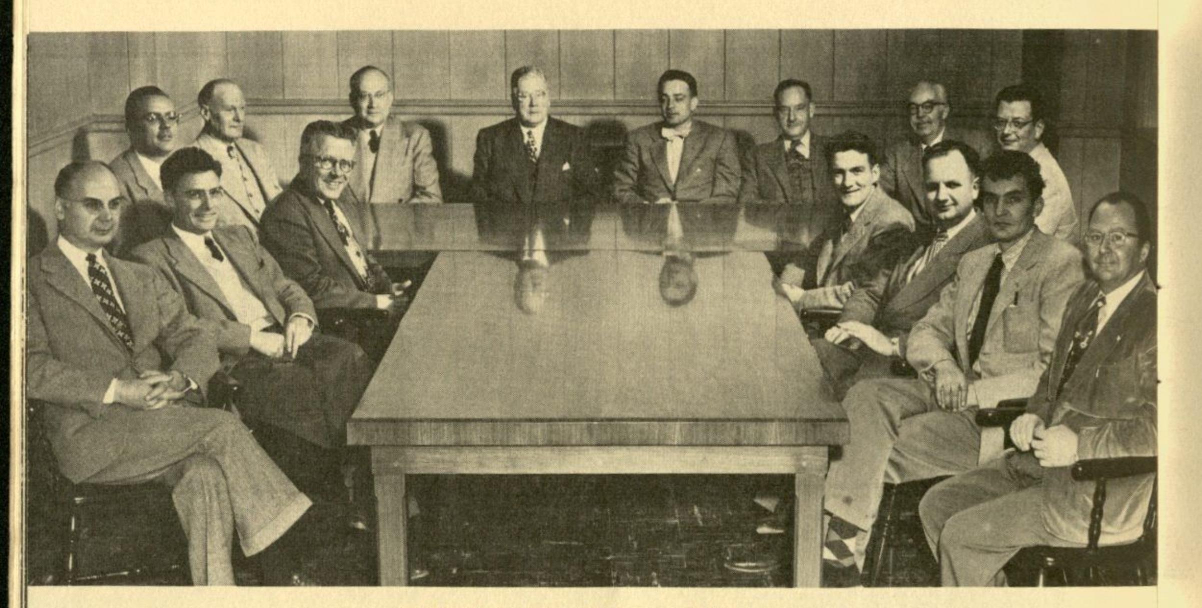
THE ABDICATION OF CHARLES A. STORKE II

In **California Editor**, TMS said "the Storke family, by long tradition, has been a patriarchal family", with his elder son Charles A. Storke II as the heir apparent.

Charles graduated from Cornell University in 1932 and at age 21 began working his way up the ladder in the **News-Press** organization, obviously being groomed to some day step into his father's shoes.[35] Through the years, TMS always referred to Charles as his successor to carry on the dynasty. But by 1952, when major enlargements were made at the plant, including a carillon tower and pedestrian mall, Charles found himself no closer to the throne than the figurehead title of co-editor and publisher and manager of KTMS, the family radio station dating from 1939. Of real policy-making authority, he had little if any.

TMS turned 83 in 1959 and was still showing no inclination to delegate any control to his son. So Charles, approaching 50, made a now-or-never decision: he left the family newspaper hierarchy to go into business for himself with an advertising agency in Mexico City. In this he was enthusiastically supported by his then wife, the former Barbara Bullard, and their family.

Charles' abdication stung the old autocrat's pride, but TMS rolled with the punch and came back fighting. In 1961 he launched what proved to be his last and greatest crusade — an all-out attack on the radical John Birch Society. Staff reporter Hans Engh supplied the research and writing.



A NEWS-PRESS STAFF MEETING IN 1952

From left around the tables: Claude Snyder, advertising; Thomas (TK) Kleveland, reporter; Don Winner, circulation; Al Albinger, radio KTMS; Victor Manning, mechanical; Bert Lane,* business; T. M. Storke,* editor and publisher; Charles Storke II, assistant; Herbert Orriss,* Ronald Scofield and Stanley Elliott, editors; Francis Tuckweiler, sports; Bertram Willoughby, comptroler; Dick Smith, artist; Floyd Kenney, editor. *—deceased*

The crusade won national attention for TMS. High honors came in rapid succession: the Lauterbach Award from Harvard for "outstanding work in defense of civil liberties"; the Pulitzer Prize for Editorial Writing, from Columbia; the Elijah Lovejoy Fellowship for "courageous journalism" from Colby College; and honorary degrees from the Universities of California and Missouri.[36]

In his 87th year, TMS carried on with plant improvements on a grand scale. He acquired land for employes' parking and future building needs for the next 25 years. He installed a $750,000 six-unit Goss press in a new $500,000 wing which extended to Ortega Street, across from a little Chinese laundry building in which TMS had launched his newspaper career in 1901.

But amid his feverish planning for a future he could never live to see, and despite all the high honors heaped upon him as the dean of California publishers, TMS was a restless and unhappy old man.

He confided to friends a fear that his **News-Press and KTMS** might "fall into the wrong hands", now that none of his family appeared interested in perpetuating his newspaper dynasty in Santa Barbara. TMS especially did not want to risk having the Los Angeles **Times** gain control of the **News-Press** and convert it into a satellite of the Chandler empire.[37]

For many years, TMS had sworn that he would never sell the **News-Press** under any circumstances. But "the best-laid plans o' mice and men gang aft a-gley". After deep soul-searching, in late 1963 TMS let it be known that his newspaper and KTMS were available for purchase.

Offers poured in. The highest, reportedly for $15,000,000, came from Lord Thompson, publisher of the **Toronto Star** and other Canadian newspapers. TMS rejected it, as he did an attractive offer from his friend Adlai Stevenson.

"I'll wait indefinitely," he said, "for the right publisher."

He found his buyer in May of 1964, at which time he conveyed his newspaper and radio station to Robert McLean, owner of the prestigious **Philadelphia Bulletin,** for a stock transfer said to have been between $9,250,000 and $11,000,000. TMS retired to a private suite in the **News-Press** tower, with the title of editor and publisher emeritus, drawing an honorarium of $1,000 per week for as long as he lived.

After fifty-one consecutive years, TMS was no longer a publisher. Editors across the country dusted off the cliché "an era has ended".

McLean brought his top echelon executive out from Pennsylvania, Stuart Symington Taylor, to be the autonomous editor and publisher of the Santa Barbara **News-Press.** Taylor retained the existing staff, along with TMS's traditional open shop policy. Paul Veblen, the capable young executive TMS hired from the Minneapolis **Star** and **Tribune** in 1957, continued in the key role of executive editor. When TMS's long-time business manager, Bert D. Lane, died unexpectedly in 1966, his replacement was William F. Sykes.

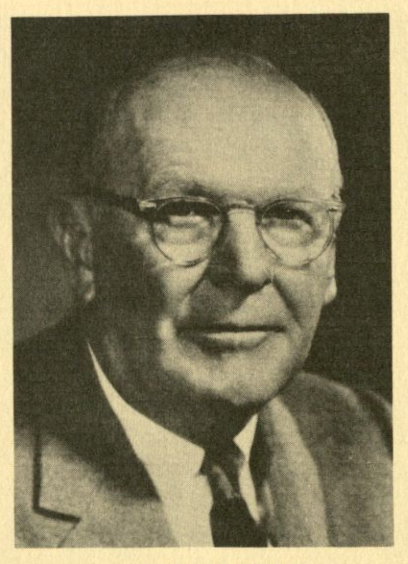
As he turned ninety, T. M. Storke fretted in the lonely vacuum of unwanted retirment. No longer did a stream of VIPs flow through his office seeking advice, favors, or a donation. When the **News-Press** management listened politely to, but did not invariably follow, TMS's suggestions on policy decisions, the old gladiator peevishly insisted that his name be removed from the masthead. It was replaced by the simple line "T. M. Storke, publisher, 1901 to 1964" in six point.

THE PASSING OF THOMAS M. STORKE

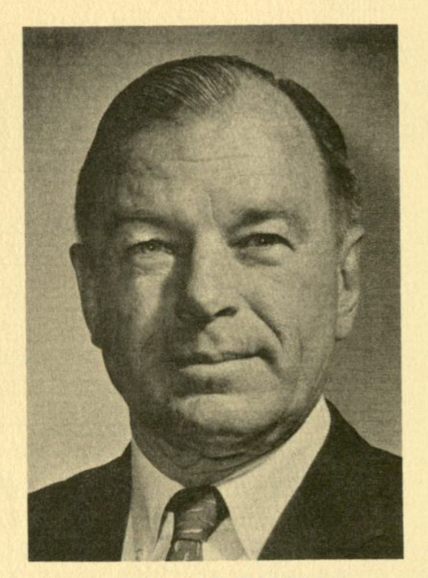
TMS continued to keep regular office hours until a few months before the end. At the last private chat the writer had with him in the inner sanctum, TMS admitted wistfully, "Sometimes I wish I hadn't sold my newspaper quite as soon as I did. But in Bob McLean I know I chose the best possible buyer to carry on the traditions of my newspaper."

. . . Thomas More Storke, full of years and honors, died of a stroke at his home on Tuesday, October 12, 1971, six weeks short of his 95th birthday. He was buried privately two days later beside the "Old Man" in Santa Barbara Cemetery. On Saturday, October 16, Santa Barbarans bade him **adios** at public memorial services at the Old Mission.

TMS's good deeds were affectionately eulogized by an old crony,



ROBERT McLEAN
Owns the News-Press



STUART S. TAYLOR
News-Press publisher

Earl Warren, retired Chief Justice of the U.S. Supreme Court, who called him "Mr. Santa Barbara". His successor, Stuart Taylor, likening TMS to William Allen White, called him the last of a vanishing breed of newspaper "thunderers".[38]

The cliché was apt: an era had indeed ended. But another era was beginning.

. . . The Santa Barbara **News-Press** has shown a healthy growth during the nine years that Stuart Taylor's steady progressive hand has been at the helm. Circulation is approaching 50,000. Approximately 260 full-time employes draw higher salaries and enjoy wider fringe benefits, the payroll having increased from $1,750,000 annually under TMS to over $2,800,000 during Taylor's regime.

Politically the **News-Press** is middle of the road, supporting the man rather than the party. But as the only daily newspaper published in Santa Barbara, it cannot escape having an increasingly vital and decisive influence in community affairs.

The man in the street may detect small difference between the **News-Press** of 1973 and the Storke product of 1963, but behind the scenes radical changes are taking place. Space Age technology is phasing out traditional, outmoded equipment. For example, the Linotype machine, backbone of the publishing industry for three quarters of a century, has a capability of 14 lines of type per minute; it is being replaced by ultramodern computerized "cold type" photo-composition equipment capable of 160 lines per minute from automated tapes. One advanced Photon unit does the work of ten Linotype machines, occupies a tiny fraction of the floor

space, and totally eliminates the casting, recycling and storage of heavy type metal at the composition stage of production.

This is not to say that the Santa Barbara **News-Press,** billing itself as "the oldest daily newspaper in Southern California", will ever turn its back on the old, time-tested verities.

Over fifty years ago, Thomas M. Storke drew up a platform to guide his staff. That platform still appears every day on the **News-Press** editorial page:

"1. Keep the news clean and fair. 2. Play no favorites; never mix business and editorial policy. 3. Do not let the news columns reflect editorial comment. 4. Publish the news that is public property without fear or favor of friends or foe. 5. Accept no charity and ask no favors. 6. Give value received for every dollar you take in. 7. Make the paper show a profit if you can, but above profit, keep it clean, fearless and fair."

These seven precepts, while perhaps not always followed to the letter, guide the **News-Press** as it enters its second century.

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